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Silvius Leopold Weiss and the London and Dresden Manuscripts of His Music

Terrell Stone
Italy and the Transformation of Weiss's Solo Lute Style

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SILVIUS LEOPOLD WEISS AND THE LONDON AND DRESDEN MANUSCRIPTS OF HIS MUSIC 1
Tim Crawford

ITALY AND THE TRANSFORMATION OF WEISS'S SOLO LUTE STYLE 75
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Editor's Introduction

With this issue we introduce a guest editor, **Dr. Michael Fink**, who responded to our appeal for more editorial assistance some time ago. In the meantime he has not only shepherded the Weiss articles in this issue through the editorial process, and more to follow in the next issue, but has conceived a special issue focusing on articles to honor Arthur Ness, which should appear in late 2010. We welcome him warmly to the editorial team.

Dr. Fink earned his Ph.D. from the University of Southern California in 1977, where he was a student of Pierre Tagmann, Halsey Stevens, Pauline Alderman, and Arthur Ness. From 1975 to 2000, he taught Music History and Classical Guitar at The University of Texas at San Antonio. After retirement, he became interested in playing and editing music for early fretted instruments. In 2008, he founded LGV Publishing, which specializes in tablature publications. He has been associated with the LSA *Journal* since late 2006.

We also welcome a new editorial board member, **Dr. Richard Falkenstein**, assistant professor of fine arts at Canisius College, Buffalo, New York. We printed his study of the life and works of Perino Fiorentino (1523-1552) in JLSA Vol. XXXIV (2001).

Dr. Falkenstein has performed the guitar and lute as a soloist and in a wide variety of chamber and orchestral ensembles.He was a member of the Buffalo Guitar Quartet from 1987 to 1999 and toured the United States, South America and Europe with the ensemble.Falkenstein also made two recordings with BGQ that received critical acclaim by reviewers for *Fanfare* and *American Record Guide*. Dr. Falkenstein received his BFA degree in guitar performance and a PhD in musicology from the State University of New York at Buffalo.

Arthur Ness has resigned from the board after many years of service. We remain in his debt for much editorial advice and guidance he offered behind the scenes. His legacy continues in *JLSA* most visibly through his former students Michael Fink and Richard Falkenstein.

— Douglas Alton Smith

Guest Editor's Introduction

This is the second *JLSA* volume devoted exclusively to Silvius Leopold Weiss (1687-1750), in addition to three volumes containing various articles on this important Baroque lute composer. Here we focus on two areas of the Weiss legacy. Tim Crawford presents an exhaustive study of the two biggest sources of Weiss's solo lute music, the *London* and *Dresden* manuscripts. His comments on style are particularly significant regarding Weiss's prelude movements. Terrell Stone reviews the most recent evidence concerning Weiss's years in Italy as well as his music composed there. Possible stylistic influences are explored.

Tim Crawford worked for 15 years as a professional musician. During that time he played as a lutenist with most of the leading conductors and ensembles active in baroque music, and played on a number of recordings made during the 1980s. He joined the Music Department at King's College, London, in 1989, using computers in music printing and musicological investigation. He has developed a WYSIWYG program for the editing, playback (via MIDI) and printing of music written in lute tablature for the Macintosh computer, as well as TabCode, a special code intended for the representation of lute music on computers in ASCII text. In his current position at Goldsmiths College, University of London, he supervises Ph.D. students in the Music Department and the Computing Department. He has also supervised two Ph.D. students researching lute music at Oxford University.

In 1989 Tim Crawford succeeded Douglas Alton Smith as editor of S. L. Weiss's Complete Works for *Das Erbe deutscher Musik*. Volumes 5 - 8, the facsimile and transcription of the large *Dresden MS*, appeared in 2002-7. Volumes 9 & 10, containing the remaining 371 movements found in miscellaneous sources, with Dieter Kirsch as joint editor, will shortly enter production. He has read papers at the International Conference on Baroque Music about newly-discovered MS sources of Weiss's music (Warsaw, 2006) and J. S. Bach's *"Peasant" Cantata*, BWV 212 (Leeds, 2008). In July 2009, he organized a Round Table on "Unmeasured Music for Lute and Harpsichord" at the International Musicological Society (IMS) conference in Amsterdam. At the same conference, an IMS Study Group on Tablatures was approved, and he is a member of that group. Tim Crawford is a Consulting Editor for the LSA *Journal*.

Terrell Stone is an American lutenist and recording artist. He has recorded numerous compact discs, notably, a 3 CD set of the music of S. L. Weiss for baroque lute contained in the *Warsaw manuscript* (RM 4137) released in March, 2000 by the recording company Mondo Musica. During his more than 25 years of residency in Italy, Stone has taught lute at the Conservatory "Santa Cecilia" in Rome, at the Conservatory "N. Piccini" in Bari, and is presently Professor of lute and head of the Early Music Department at the Conservatory "A. Pedrollo" in Vicenza. He is currently a member of the Polifonia working group for Instrumental and Vocal Music Teacher Training sponsored by the Association of European Conservatories. He has also given seminars and master classes in the United States, Germany, Italy, Denmark and Mexico, and he has participated in the development of the Mac computer program "Tastar de Corde" for writing lute tablature and transcribing it into modern notation.

On a personal note, I feel honored to be the guest editor for this volume of the Journal of the LSA. Although research in the areas of the history and literature of the lute and related instruments has been going on for some time, in many ways it is still emerging and developing. Being able to function in documenting and transmitting that research is, to me, both important and exciting.

— Michael Fink

Silvius Leopold Weiss and the Dresden and London Manuscripts of His Music

BY TIM CRAWORD

The two manuscripts discussed in this article[1] contain most of Weiss's surviving music. Together they provide us with musically reliable texts for 60 out of his oeuvre of over 100 sonatas—twelve of which appear in both sources—as well as almost three dozen other pieces, amounting to just under 400 individual movements, of which around 90 (15 sonatas) appear in both manuscripts. Most of these sonatas survive in no other source. The significance of these two manuscripts is further enhanced by the fact that a sizeable quantity of the music is written in the composer's hand. Numerous annotations in each of them make clear that both manuscripts were intended to be preserved for posterity as collections devoted exclusively to Weiss's music.

Their importance as musical sources is so obvious that scholars and performers have tended to take them completely at face value, with a ready acceptance of each musical item as an equal member of the Weiss canon. However, having assumed responsibility for the complete edition[2] of Weiss's works, I carried out a detailed study of both manuscripts during the background work to the edition of *Dresden*.[3] This was necessary

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[1] This study began life many years ago as a paper read at the Weiss Congress at Freiburg im Breisgau, September, 1992. It has been amplified in light of work done on the *Dresden* source for the S.L. Weiss *Sämtliche Werke*. I should like to express my gratitude to Douglas Alton Smith, André Burguete, Timothy Burris, Prof. Thomas Kohlhase and Dr Wolfgang Reich for their valued help in this research, which has been partially funded, at various times, by *Das Erbe deutscher Musik*, The Leverhulme Trust and King's College, London.

[2] D. A. Smith and T. Crawford, eds, *Silvius Leopold Weiss: Sämtliche Werke für Laute* vols 1-4, The London Manuscript (Frankfurt: C.F. Peters, 1983-9), vols 5-8, The Dresden Manuscript (Cassel: Bärenreiter, 2000-7). This edition will be referred to in this article as *Sämtliche Werke*; the sonata-numbering derived from this edition will be preceded by "S-C," thus: "S-C 47 in A."

[3] Throughout this article, the two manuscripts will be referred to as *London* and *Dresden*, respectively. Owing to the difference in their physical makeup, it is impossible to adopt a consistent page-reference scheme for both manuscripts. The method used here will be as follows: for *London* the straightforward foliation scheme reproduced in the *Sämtliche Werke* facsimile (see below, footnote 5) will be followed; for *Dresden*, each of whose volumes has a separate pagination, the sequential

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to determine the extent to which Weiss was involved in preparing the copies of each sonata. The research revealed that there were fundamental differences between the two sources, reflecting the circumstances of their original compilation and the intentions of their owners, since clearly neither was prepared by, nor for the use of, the composer himself. These differences affect the choice of variant readings between the two sources, and they are important in suggesting clues to the thorny problem of chronology in Weiss's music. Furthermore, in some cases there are implications that disturb the generally-accepted pattern of a uniform degree of authenticity for the music contained within the two sources.

In this article, I draw attention to some of the differences between the manuscripts, and attempt to point out some of the resulting implications. I do not try to cover every aspect of *London* and *Dresden* by any means,[4] and there is plenty left to be researched by other scholars and players. But such matters as those touched on below should be looked at for all sources of Weiss's music, as a basis for a systematic study of his musical style, or for approaching the related questions of chronology and—more often than is generally recognised—authorship. I aim to show some of the complexities revealed in preparatory editorial work on the complete edition, examining in particular the role played by the composer himself in the compilation of the two manuscripts. I shall also devote some attention to the rôle of the compiler of *Dresden*, whose identity is still not completely certain despite some sixty years of speculation. This study throws one particular musical genre, the prelude, into relief, since it emerges that it is treated differently from other sonata-movements in the transmission of the composer's music.

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numbers given in the 1977 facsimile edition (see footnote 23, below) will be given, with the prefix "D," together with the page-reference to that edition; references to the sixth volume of *Dresden*, which was not included in the 1977 facsimile, will use conventional manuscript pagination. For both manuscripts, occasional use will be made of the *Sämtliche Werke* sonata-numbering (see above, footnote 2), where appropriate.

[4] Both manuscripts were included in the survey of works in Hans Neemann, "Die Lautenistenfamilie Weiss," *Archiv für Musikforschung* 4. Heft 2 (1939), 157-189, and they provided evidence for Neemann's approximately chronological listing, which was published in more detail in J. Klima, *Silvius Leopold Weiss ... Quellen und Themenverzeichnis als Ergänzung zur Arbeit Hans Neemanns ...* (Maria-Enzersdorf bei Wien: Verlag Wiener Lautenarchiv, 1975). Further work on the sources was done by Douglas Alton Smith in his doctoral dissertation, which, while concentrating on the music of the mature sonatas in *Dresden*, also takes detailed account of evidence from London, especially as regards dating; the present study naturally owes much to Smith's earlier work in particular. (D. A. Smith, "The Late Sonatas of Silvius Leopold Weiss," unpublished PhD dissertation, Stanford University, 1977.)

London

The *London* manuscript, British Library, Department of Manuscripts Additional MS 30387,[5] was acquired by the British Museum Library (now the British Library) at an auction in London in 1877.[6] Until 1957 it was bound in its original white vellum boards, decorated with a coat of arms. Fortunately, when it was rebound the coat of arms itself was preserved, although somewhat rubbed and faded, inside the front cover of the new binding. Obviously, the arms offer a significant clue to the original ownership of the manuscript; this has been followed up in the work of Claire Madl, reported in an earlier issue of this *Journal*.[7] We now know that this source was compiled for Johann Christian Anthoni von Adlersfeld (c.1680? – after 1737), a member of the Music Academy of Prague, who had been raised to the Imperial nobility and granted permission to use these arms in 1716. However, apart from the fact that he was a music-lover, the documentary record provides no evidence

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[5] The manuscript is catalogued in detail, with a complete list of the contents, in A. Hughes-Hughes, *Catalogue of Music Manuscripts in the British Museum* (London, 1909), 3: 72ff; a summary description appears in W. Boetticher, *Handschriftlich überlieferte Lauten- und Gitarrentabulaturen*, Répertoire Internationale des Sources Musicales, BVII (Munich, 1978), 179. The solo lute music in the manuscript was published in R. Chiesa, ed., *Intavolatura di Liuto. Silvius Leopold Weiss* (Milan: Zerboni, 1976), 2 vols; a complete edition in facsimile and transcription is D. A. Smith, ed., *Silvius Leopold Weiss: Sämtliche Werke für Laute*; facsimile: vols 1 and 2 (Frankfurt: C.F. Peters, 1983 and 1988); transcription: vols 3 and 4 (Frankfurt: C.F. Peters, 1985 and 1989).

[6] *Catalogue of a large collection of Ancient & Modern Music, ... also of Musical Instruments ... which will be sold by Auction* (London: Puttick and Simpson, July 27th, 1877), p. 3, lot 45: "Weis (Silvius Leopold) né à Breslau vers, 1680, mourut vers, 1748 — Original, and probably unique, Collection of his Fugues, Allemandes, Bourées, Sarabands, Gigues, Gavottes, Minuets, Preludes, Capriccios, also Le sans soucie, L'infidéle, Le fameux Corsair, Le belle Tiroloise, Comment scavez vous, etc. etc. 317 pages (folio) beautifully written on 6-line paper, in curious notation of the period (1717) *vellum binding, with coat of arms, etc. on the side*." The manuscript was sold for £2 to "T. Crampton," presumably the Museum's agent. The same London auction house had in fact handled the manuscript in 1863: *Catalogue of ... Collection of Music, including the library of an amateur ... foreign stock of an eminent publishing house* (London: Puttick and Simpson, July 27th, 1863), p. 13, lot 307: "Weis (Silvio Leopold) Lutist to the King of Poland, An extensive Collection of Preludes, Courants, Bourées, Minuets, Gavots, Jiggs, Sarabands, Chaconnes, Fugues, etc. for a Lute or Flute, a very curious MS. The Music in peculiar Notation, apparently Autograph, and executed at Prague from 1717 to 1719 on 317 pages, unpublished, vellum, gilt edges, arms painted on the sides / oblong folio. M. Fetis does not seem to have been aware of the existence of this curious volume." On this occasion it sold for £1-7-0 to "Ousely," i.e. Sir Alfred Gore-Ousely, the famous Victorian music educator and collector. Its earlier provenance — in particular, how it came to England — remains a mystery. See James Coover, *Music at Auction: Puttick and Simpson* (of London), 1794-1971 (Detroit, 1988), p. 189.

[7] Claire Madl, "Johann Christian Anthoni von Adlersfeld: The Original Owner of the Weiss London Manuscript," this *Journal*, 33 (2000): 33-46.

of any association with Weiss, either in the form of patronage or of a teacher/pupil relationship. On the other hand, several features of the manuscript's copying pattern firmly suggest such a relationship, as we shall see.

Many pieces in London are annotated at the end of the music with the composer's name[8] and frequently with a date. These rubrics have often been added to music already copied into the MS. With one exception, none of the names is in Weiss's own hand, although in some cases they have been added to autograph pieces. The exception is the note "Veritable original S.L. Weis," which the composer himself added in the margin of f. 78v, against the allemande of Sonata 17 in C major, which begins in the composer's autograph. The strong implication is that the dates that do not actually form part of a piece's title are dates of composition supplied by the composer to the owner of the manuscript some time after copying, presumably at the request of the owner. Lacking any contrary evidence, therefore, we can assume that these dates are reliable.

There are sufficient references to Prague in the MS to suggest that it was entirely compiled in that city. This conjecture is further supported by the presence of the Tombeaux for Count Johann Anton Losy (1721), Prague's foremost aristocratic lutenist of the generation before Weiss (ff. 150v-151)[9], and Cajetan Christoph Anton, Baron Hartig (1686-1719), younger brother of the first patron and director of the Prague Musical Academy, which gave regular concerts every Thursday.[10] The Academy was modelled on an earlier, similar foundation in Breslau (Wroclaw) and commenced activities soon after a petition from four Prague musicians was lodged with the city authorities in 1713.

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[8] In almost every case written as "Weis," a form of spelling often found in sources of Bohemian origin such as Po (see the list of abbreviations at the end of this article) and the Gelinek MS (*Pnm*), or from Silesia, such as *W2004*. The form "Weiss" appears in *London* only four times out of a total of 51 occurrences, at the end of pieces on ff. 141r and 142r, and in two titles, the Losy *tombeau*, f. 150v, and a prelude on f. 151v.

[9] The Losy *tombeau* was Weiss's most celebrated piece in his own day; it is specifically singled out for praise in the entry for Weiss in J.C. Gottsched's *Handlexicon* (Leipzig, 1760). (See Frank Legl, "Between Grottkau and Neuburg: New Information on the Biography of Silvius Leopold Weiss," this *Journal*, 31 (1998): 49-77.)

[10] Václav Kapsa and Claire Madl, "Weiss, the Hartigs and the Prague Music Academy: Research into the 'profound silence' left behind by a 'pope of music'," this *Journal*, 33 (2000): 47-86.

Contents and copying

The physical characteristics and musical contents of the manuscript are tabulated in Appendix 1, at the end of this article. The table includes information about copyists' hands, paper-types, the "original" numbering sequence and dating/attribution annotations. It is not exhaustive; there are several further layers of annotation that have been omitted for the sake of clarity. It does, however, include comments, based on the arguments put forward in this article, which are principally intended to clarify the order in which movements were entered by the various hands.

In Appendix 1, I identify at least six scribes, in order of their first appearance: W, the composer himself, whose hand varies between a calligraphic "fair-copy" style and one that is more informal and more hasty; A, whose tablature is less elegant and consistent than the others, but is clear and well-formed with a general lean to the right; B, who adopted three distinct styles (here B1, B2 and B3; it is remotely possible these are the work of separate copyists), all with a marked leftward lean; C, with a quite distinct, somewhat ornate style; D, who seems to have used a slightly thicker nib than the others, a broader, more open style; E, a rather hurried cursive style of a markedly different character.

An important feature of the copying history of the source is that the manuscript as it exists today was not copied in one straightforward sequence from beginning to end. It must have been compiled in two main separate phases, with a few additions made at a later date. In the first phase, copyist A, B1 or the composer entered complete sonatas on paper pre-ruled with eight six-lines staves to a page. Later, in the second phase, "extra" movements were added in spaces left in the original copying, again by a copyist or the composer, and amendments to some pieces were made by Weiss. Before phase 2, the 184 pieces that were already present were numbered; in Appendix 1, the titles of those pieces with this numbering are distinguished by bold type. A new section was then added to the manuscript on 9-stave paper (ff. 147-159); its pages were filled by music copied by B2 and B3, with the exception of f. 153r, where A added an extended Fantasia in C (musically related to the C major prelude already entered by B2 on f. 151v) which had to be concluded on a stave hand-drawn at the bottom of the previous (facing) page.

Other additional movements, in hands D and E, apparently not associated with the two principal phases, were added still later, and these pieces (with the exception of the Menuet on f. 121v, confirmed as authentic from concordances in *Dresden* and *WRu*) seem to me to be in a

style inconsistent with that of Weiss, although they have been accepted as his by previous commentators and editors.[11] It is impossible to determine at what precise date the various additional attributions to Weiss, datings, page- and work-numberings, and other annotations which are found in a variety of hands throughout the manuscript, were entered.

Weiss apparently had the manuscript in his hands on at least two separate occasions, corresponding to phases 1 and 2. His second thoughts (revealed by the amendments he made in phase 2 to pieces originally entered in phase 1) suggest that some time elapsed between the two. It is tempting to associate copying phases 1 and 2 with the first two of three visits by Weiss to Prague for which we have explicit dates: the first was in or around 1717;[12] the second must have been early in 1719;[13] the third visit to Prague took place in 1723, when Weiss played in the orchestra with Quantz and other Dresden musicians for Fux's opera *Constanza e Fortezza*, during the festivities surrounding the coronation of Emperor Charles VI,[14] though there is no explicit evidence to associate this visit with the manuscript (however, further work was done by Weiss on the manuscript after 1719, and this is the most likely opportunity; see below).

A clue to the order in which items were added to *London* is given by the early numbering scheme, probably written in at the end of copying phase 1, which enumerates 184 pieces copied into folios 1v through 146. Thereafter it ceases, its end coinciding with a wholesale change from paper ruled with eight staves to a new type ruled with nine; folios 147-159 were thus physically added to the manuscript and entirely copied in phase 2. This numbering (which in itself has a few inconsistencies and omissions; see Appendix 1 for details) is "interrupted" by 24 extra pieces that must have been inserted in phase 2; the menuet and trio on f. 146v

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[11] ff. 19v (*Allegro*); 20v-21r (*Courente Royale*); 46v (piece without title); 121v (*Menuet*); 146v ([Menuet] and *Trio*). The genuine Weiss menuet (unattributed) on f. 121v appears as Menuet 2 in the later *Dresden* and *WRu* copies of sonata 32 (*Dresden*, p. 9; *WRu*, p. 97); it may have been added to the sonata as an afterthought by Weiss at some time after the copying of the earlier version into *London* (ff. 156-9), so that only later copies show this revision; the *WRu* copy is explicitly dated "Silvius Leopold Weiss 1739" perhaps suggesting that the exemplar was an autograph bearing that date, but more probably the date is that of copying.

[12] Sonata 1 bears the explicit inscription "fait à Prague 1717."

[13] The *Plainte* on f. 69 was composed on 11 January 1719; the fantasia on ff. 67v-68 "1719 à Prague;" however, the Hartig tombeau on ff. 88v-9, dated 25 March 1719, was "Composée ... à Dresden [sic]."

[14] Volkmann, pp. 280-1

which I have already rejected on the grounds of style (see footnote 11) come into this category.

Frequently the "extra" pieces that were added by Weiss and others in phase 2 are in fact preludes to the sonatas:[15] in some cases, spaces seem to have been deliberately left for preludes in the first phase of copying; elsewhere the preludes are squeezed in wherever they will fit, even after the first proper movement of a sonata in one case (f. 142r). However, as a glance at Appendix 1 will confirm, preludes that precede sonatas are in almost every case excluded from the early item-numbering.[16] The exceptions to this are only three out of 14 preludes written within the numbering span; these are found on folios 91 (number missing, presumably 108), 96v (number 115) and 105v (number 127). The prelude on f. 91, though it carries no number, appears in a gap in the sequence between 107 and 109, and it may have remained unnumbered by an oversight. That on f. 96v is clearly a solo prelude, yet the tablature of the sonata (S-C20) that follows it, which contains an unusual number of rests and some unsoloistic figuration, gives the very strong impression of being an ensemble part;[17] it is a moot point whether this prelude "belongs" as an integral movement of the sonata. It may seem unreasonable to cite evidence from a lost source, but the prelude on f. 105v begins sonata 22, which appears as Partita 53 in Breitkopf's thematic catalogue (see footnote 45, below); however, it is identified there by the incipit of the toccata that follows this prelude in *London*, so one must presume that the prelude was not present in Breitkopf's copy.

In addition to preludes and miscellaneous freestanding pieces added after the initial phase of copying, a number of movements appear to have been added on spare staves within the original sequence of certain sonatas. Four of these were added before the early item-numbering was done: a third menuet (f. 6) and a gavotte (f. 7) to the otherwise-autograph sonata 1 in F; an untitled piece (11v, gavotte?) and its *double* (f. 11v-12).

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[15] ff. 7v, 12r, 41r, 125v (autograph), 129v (autograph), 142r. Weiss added a prelude (f. 1r; autograph) to the opening sonata in the MS (ff. 1v-7r) sometime after the main movements; this is clear from ink-colour and orthographic style, although how much later it was added is impossible to judge.

[16] Preludes not included in the early numbering (in parentheses are the S-C numbers of the sonatas they begin) are on folios: 1 (1); 7v (2); 12 (3); 17 (4); 21v (5); 40v (10/1); 41 (10/2); 56v (13); 125v (26); 129v (27).

[17] Sonata 20 was duly printed in a reconstruction by Eileen Hadadian as a duo for flute and lute in volume 4 of *Sämtliche Werke*.

None of these is found in any other source, and although they do not seem very typical of Weiss's style, they must have been present in the manuscript at the time he made further entries in phase 2 (see below), so we should probably regard them as authentic, or at least as acceptable to the composer in this context.

The items added after the numbering cannot be so easily accepted as belonging where they are found. The gigue inserted at the end of sonata 12 in A (f. 55v-6) is found in the context of a different A major sonata in three concordant sources; sonata 12 is certainly complete without it, ending with a impressive chaconne (S-C 12/6). Three movements were added to sonata 23 in B flat, and clearly do not belong there; the bourrée [II] (f. 114), gavotte [II] (f. 115) and menuet [II] (f. 116) are somewhat superfluous to the lightweight "Divertimento" into which they have been inserted. All these inserted items seem very typical of Weiss's music. More problematic is the final movement of sonata 26, the character piece "Comment Sçavez Vous?," which is found in many versions in other sources, all apparently later than *London*, under a variety of titles and in one case ascribed to the mysterious lute composer "Pichler."[18] Looking at this piece in *London*, however, it is impossible to judge whether or not it was added after the period when Weiss had contact with the manuscript.

Many pieces in *London* were actually copied by the composer himself—his hand can easily be recognised from the few surviving autograph letters,[19] from the *Stammbuch* to which he contributed in 1742,[20] and from the fact that he signed his autograph copy of Sonata 17 (f. 78v) as a "veritable original." As well as copying complete pieces, he also made many corrections, additions and improvements to music

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[18] BA, f. 56v, "Boure"; Chilesotti, 454.4, "La tournèe"; Goëss1740, ff. 78v-9, "Allegro"; Ha, p. 41, "Capricio Pichler"; Strasbourg (1740), f. 26, "Ariette"; W2003, f. 33v (n.t.); W2010, p. 88, "Bourée."

[19] A letter to Prince Lobkowitz, dated 17 November 1728, formerly in the Lobkowitz archives at Raudnitz (Roudnice) is currently inaccessible; it is reprinted in Hans Volkmann, "Sylvius Leopold Weiss, der letzte grosse Lautenist. Biographische Skizze," in *Die Musik*, Jahrg. 6, Heft 7 (1906/7): 281ff). A letter from September 1741 to Luise Adelgunde Victoria Gottsched, the lute-playing wife of the Leipzig poet J.C. Gottsched, is reprinted in Hans-Joachim Schulze, "Ein unbekannter Brief von Silvius Leopold Weiss," in *Die Musikforschung*, 11 (1968), pp. 203ff; it is reproduced in Douglas Alton Smith, "The Late Sonatas ...," 19-21.

[20] In August 1742, Weiss contributed a passage in tablature and a poem to the *Stammbuch* of Conrad Arnold Schmid. (Christoph Wolff, "Ein Gelehren-Stammbuch aus dem 18. Jahrhundert ..." *Die Musikforschung* 26 (1973): 217).

already copied by others. Copious fingerings and explications indicate that the manuscript was, like so many other lute books, used as teaching material.

A very unusual and bizarre feature of Weiss's participation is that often a work begun in the composer's hand continues on the next page in another hand, and vice versa. Closer physical examination of the manuscript reveals that in fact these changes in hands, which often occur within the progress of a piece,[21] are always associated with a change in paper.[22] (See Appendix 1.) It seems likely that at some time after March 1719 (the date of composition of the Hartig *Tombeau* originally copied on type 1 paper) some catastrophe occurred to the manuscript which meant that several complete *Bögen* or bifolia of type 1 paper were lost — I presume that it was still in an unbound state at that time. In a later visit to Prague, according to my theory, the composer made good this damage by supplying the lost music using type 2 paper with the cooperation of the copyist I have named B1 in Appendix 1, and took the opportunity of amending some of the music already entered in the first copying phase. This theory places the "repairs" and Weiss's amendments together in phase 2 (perhaps in 1723).

One example of such a change of copying hand and paper within a piece demonstrates with a high degree of certainty that leaves from the original state of the manuscript were actually lost or damaged beyond use, rather than that the manuscript was prepared by a team of copyists, including the composer, working together on different papers in phase 1 to a complex plan of predetermined page-breaks.[23] Movements 2 to 7 of Sonata S-C 2 in D, (probably the original complete state of the sonata) are copied on folios 8-11 by the composer on type 1 paper, with the

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[21] Such changes of hand occur *inside a piece* between the following pairs of folios: 8v-9; 9v-10; 25v-6; 28v-9; 32v-3; 33v-4; 35v-6; 36v-7; 59v-60; 63v-4; 80v-81.

[22] Paper types 1 and 2 are associated with slightly different sizes of the rastrum used for ruling the six-line staves (type 1: 15 mm; type 2: 14.5 mm). As the watermarks (similar in types 1 and 2) that can just be discerned at several points in *London* are in every case fragmentary, owing to the fact that the pages have all been trimmed at an early date, it is impossible to identify them with certainty. They appear to be versions of a crossed-keys motif (a traditional symbol of the Papacy) that was extremely common in papers from central Europe over a long time-span, and no other identifying initials or monograms are present. The two papers, 1 and 2, are clearly distinguishable to the eye and to the touch; type 3, which bears no watermark, is likewise physically distinct from the others.

[23] As Wolgang Reich implies in his suggestion: "[*London*] in einem kurzen Zeitraum (vor etwa 1735) fort laufend geschreiben wurde, wobei zwischen dem Komponisten und dem Kopisten eine

exception of a single leaf, folio 9, which is of paper-type 2 and in hand B1. The *recto* of this leaf carries most of the second strain (mm. 29-56) of the courante, its *verso* the complete bourrée and the first 17 measures of the sarabande, which is concluded in Weiss's hand on f. 10 (again of paper-type 1). The sonata's short menuet follows on the same page, leaving two almost completely empty staves. Weiss has added two short tablature extracts on these staves: the first, marked with "NB," is an alternative second ending for the menuet's first strain; the other, isolated on the bottom staff, is marked with an upright cross, and is in fact identical with measure 19 of the bourrée in hand B1 on the facing page (f. 9v). It is clear that when Weiss wrote the bourrée on the now-lost original f. 9v, he omitted this measure, marking the place with a cross in the conventional manner that is frequently encountered in lute manuscripts.

The *Giga* from the same sonata (beginning on f. 10v) offers a good example of another significant type of alteration characteristic of this manuscript. Weiss originally wrote this piece for 11-course lute: at measure 40 (bottom line of f. 10v) he uses "e" on the 7th course to obtain a B natural in the bass; five times elsewhere in the piece, three of them on this page (measures 8, 9 and 23), this note has been erased and a "5" indicating the use of the 12th course has been added, and not by Weiss himself. Such alterations are extremely common in this and other manuscripts of Weiss's music, and there is also good reason to suggest that many other pieces apparently for 13-course lute were in fact composed for the 11-course instrument.[24]

The "repairs" to the damaged manuscript were probably done while Weiss was on a visit to Prague (or, at least, not in Dresden). This is suggested by the fact that the only piece in the manuscript that remains incomplete is from an ensemble work. The final Allegro (f. 29v) of the lute part of the B-flat *Concert d'un Luth et d'une Flute traversiere* (S-C 6,

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Arbeitsteilung bestand, die bis ins Einzelwerk hinein zu verfolgen ist." ["[London] was written continuously in a short period of time (before about 1735), whereby there existed between composer and copyist a division of labor that can be followed into the individual movements."](Wolfgang Reich, ed., *Silvius Leopold Weiss: 34 Suiten für Laute Solo ... Mit quellenkundlichen Bemerkungen* (Leipzig: Zentralantiquariat der DDR, 1977/2nd edn 1979), "Quellenkundlich Bemerkungen ...," p. vi)

[24] Tim Crawford, "S. L. Weiss's Use of the Lower Bass Courses," this *Journal*, 35 (2002): 10-22.

beginning on f. 25v) breaks off at the end of the page after 43 measures.[25] On the present f. 30 begins a sonata in C minor (S-C 7) which has some amended passages in Weiss's hand (ff. 31r and 32r) which thus belong to phase 2. I would like to suggest that if phase 2 had been carried out in Dresden, Weiss could have used or supplied his own copy for the completion of the chamber work. No doubt, when Weiss travelled to Prague, he took with him a portfolio of his solo compositions, but it is reasonable to suppose that he would have left the much bulkier chamber and ensemble works at home in the Saxon capital. Hence, according to this view, the tablature of the concerto for flute and lute remains incomplete in the MS.

Weiss himself took no part in the entries on paper of type 3 (ff. 147-159). The *tombeau* for Count Losy (ff. 150v-151) was composed in 1721, but became a celebrated piece, so it could have been added later than that year; the gavotte on f. 152v was copied some time after 12 July 1724, its date of composition, "en se craignant á Töpliz" (?-literally, "fearing himself [to be?] at Teplitz/Teplice [a spa town on the road between Dresden and Prague]"). This unidiomatic and somewhat obscure French construction might be taken to mean that the composer had been unable to travel as far as Prague personally, reaching no further than Teplitz, and had sent on a copy of the piece which became the exemplar for this copy. The fantasia that follows (ff. 153-152v) was obviously added later, but how much later is impossible to judge; this is in the hand of scribe A, who thus contributed throughout the principal copying history of *London*, which we might suppose to have been complete (except for the few pieces added later by D and E) by around 1725.

The datings present in *London* come consistently in chronological order, and it seems likely that most of the sonatas added in the original succession between dated sonatas follow the same copying-date sequence. However, it should be stressed that this does not constitute more than circumstantial evidence for dating the composition of the music, although it is often helpful.

I have already mentioned Weiss's addition of preludes to three previously-copied sonatas (see footnote 15, above). Two other autograph

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[25] Fortunately, the remaining 33 bars of missing tablature can be restored with confidence since the piece is almost identical to the single surviving lute part of a duet for two lutes in *Dresden*. (Vol. vi, pp. 19-23) However, like almost all Weiss's chamber and ensemble music, the work remains incomplete since all the accompanying non-tablature parts are lost.

additions in phase 2 to pieces previously copied by others in *London* can both be taken to demonstrate how a composer-performer such as Weiss regarded copies of his music as somewhat provisional in nature and subject to constant revision or second thoughts. The first case is that of the minuet from the sonata "Le fameux corsaire" (S-C 28/5, *London*, ff. 136v-7), in which Weiss has interpolated a two-measure phrase-extension at two similar points in the piece. Neither is present in the *Dresden* copy (D4, p. 24). In the second case, the prelude to sonata 13 in D minor (*London*, f. 56v), at the original final cadential point Weiss adds a line of tablature (confusingly "surrounding" an arpeggiation-scheme for a chord in the piece written by the original scribe) which leads the music in a new harmonic direction, presumably as a suggested model for the continuation of this already adventurous prelude further into the realms of the free fantasia.

Dresden

The six volumes comprising Dresden, Sächsische Landesbibliothek, MS. Mus. 2841-V-1 were purchased by the library in 1929 at the sale of the enormous music collection assembled by Werner Wolffheim (1877-1930).[26] A number of other lute manuscripts written out by the principal copyist of *Dresden* was dispersed to other libraries at the same sale.[27] Nothing is recorded of the history of the manuscripts before they came into Wolffheim's possession at some time in the late 19th or early 20th century, but it seems almost certain that he acquired

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[26] *Versteigerung der Musikbibliothek des Herrn Dr. Werner Wolffheim*, vol. 2 (Berlin: M. Breslauer and L. Liepmannsohn, 1929), pp. 39-40, lot 68

[27] Leipzig, Musikbibliothek der Stadt, MS III.11.46a (Wolffheim *Versteigerung*, lot 69), vol. II (lute-tablature continuo parts for 14 arias from Hasse's opera *Cleofide*, first performed at Dresden in 1731, but probably intabulated for domestic performances some 20 years later); its companion volume, III.11.46a vol. I, a miscellaneous collection of 36 "Hassische Opern Arien auf die Laute versetzt von R." dated 1755, entirely comprises intabulated extracts from works performed at the Dresden opera, 1747-55; III.11.46b and III.11.46c (Wolffheim *Versteigerung*, lots 70 and 71) are lute arrangements of Hasse keyboard sonatas together with scribal copies of the original keyboard versions; III.11.6.a (Wolffheim *Versteigerung*, lot 72), parts for "Sonata à 2 Luthe è Flauto traversi d[i] S[ignor] Baron;" Krakow, Biblioteka Jagiellonska, ex-Berlin MS 40633 (Wolffheim *Versteigerung*, lot 66), includes pieces (some in pencil) by "Raschke," one dated '26 May 1753. These collections are discussed in Reich, op. cit., and briefly in T. Crawford, "Contemporary lute arrangements of Hasse's vocal and instrumental music," in I. Poniatowska and A. Zorawska-Witkowska, eds, *Johann Adolf Hasse und Polen, Materialen der Konferenz Warszawa, 10-12 Dezember 1993* (Warsaw, 1995): 73-95.

the complete series of lute manuscripts from a single source. In contrast with *London*, *Dresden* is in fact a collection of sonata-fascicles, ordered systematically into five volumes of solo lute music by key and a sixth by genre (volume VI consists of ensemble-music parts only). With a single exception (discussed below) each sonata is written on a separate fascicle from its neighbours; the copying was completed before binding. The sonatas are further sorted within each resulting volume by size or complexity, and hence—as it turns out—more-or-less by date, though whether this chronological order is either intentional or even entirely reliable is not certain.

The main information gleaned from the close study of the manuscript by the author in preparation for the *Sämtliche Werke* is summarised in Appendix 2 at the end of this article. This gives details of the contents of the fascicles, copying hands and the paper-types, together with some comments that may be found useful. As *Dresden* is assembled as a collection of complete sonatas, it has been possible to produce a simpler table of contents than that for *London*, where each item and folio needed to be considered separately. In this case, however, thanks to the fact that the original folded sheets of tablature paper have been preserved more-or-less complete with their watermarks, we can be much more certain about the paper-types, which are identified in the notes to Appendix 2.

As Wolfgang Reich pointed out in his study prepared for the 1977 facsimile edition,[28] there are three scribes at work in volumes I-V: W, the composer himself; A, the compiler and principal copyist of the collection (whose style of writing seems to have evolved over an extended period); and B, a less reliable copyist, who was possibly not so familiar with tablature notation. A fourth copyist, C, seems to have been responsible for the "Leuto 1mo" part of the incomplete lute duet in Bb in volume VI (sonata 56, vol. 6, pp. 19-23). The accompanying parts for two violins, violoncello and "Contra Bass" to the only complete ensemble work in the collection, the lute concerto in C minor by Johann Sigismund Weiss, inserted loosely in volume VI, are written by a fifth copyist, D (possibly the same as B), and a few tablature annotations and a cadenza in volume VI are supplied by a sixth, E.

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[28] Reich, "Quellenkundlich Bemerkungen," *34 Suiten*, passim.

Weiss's contribution to the Dresden MS

Six sonatas in *Dresden* are in Weiss's autograph. Two of these (D5/S-C34 in D minor and D9/S-C37 in C major) are clearly intended as straightforward sonatas for inexperienced players. Indeed, according to Hans Neemann's study of *Dresden*, published in 1927 before the Wolffheim collection had been sold,[29] the D minor sonata (D5) formerly bore a note in red ink: "Diese Partie habe ich zu allererst bey Ms. Weisen gelernet" ("This was the very first *Partie* I learned under Mr. Weiss."), confirming its use as teaching material by the composer.[30]

The second of the three autograph sonatas in C major (D9/S-C37, D10/S-C38 and D12/S-C40) is somewhat more substantial, but D12 is of entirely another character: this is a large-scale and virtuosic sonata carrying the dedication: "P[our] S[on] A[ltesse] S[érénissime] M[onsieur]. L[e]. D[uc]. De Lobkowitz" (or, alternatively, "... L[a] D[uchesse] De Lobkowitz"),[31] among Weiss's finest pieces, although not in the style of his very latest works.

The fully mature style is represented most strikingly by the autograph of the superb D minor sonata (D7/S-C35, p.41)[32] which must have been written down here, and thus probably composed, as late as any other works we have; the handwriting seems consistent with that in the

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[29] H. Neeman, "Die Lautenhandschriften von Silvius Leopold Weiss in der Bibliothek Dr. Werner Wolffheim, Berlin" *Zeitschrift für Musikwissenschaft*, Jg. 10 1927/8: 400.

[30] Unfortunately, no trace of this note remains visible today, even under ultra-violet light. *Dresden* was seriously damaged by water from fire-hoses during the wartime bombardment of the city in 1945. Another note in red ink to D18, p. 144, mentioned by Neemann, has also been washed out in similar fashion; in the latter case, however, impressions of the letters given here in italics can still be seen in the paper of the MS: "Suonata del Sig. *Weiß* com*posta a Roma.*"

[31] Both Duke (Prince) Phillip Hyacinth Lobkowitz and his wife Wilhelmina were expert lutenists and apparently composers for the instrument. There is a suite for lute ascribed to the 'Prince de lobkowitz" in a Vienna manuscript (*V1078*, ff. 23v-27; anonymous concordance in Eb1740, ff. 11v-16). The Duchess was praised for her skill on the instrument in a poem written in 1727 (see Jiri Tichota, "Francouzská loutnová hudba Cechách," in *Miscellanea Musicologica* 25-6 (Prague, 1973), pp. 41-2); a sarabande by "C[omtesse?] W[ilhelmina?]" in a Brno manuscript has been plausibly ascribed to her by Jiri Tichota (op cit, pp. 39-40) A pair of almost-identical undated ebony-backed 13-course lutes made by Thomas Edlinger in Prague is now in the Leipzig Musikinstrumenten Museum, Nr. 497 and Nr. 3319. The fretwork of the pegbox of the latter instrument incorporates the same monogram as the bookplate of Prince Lobkowitz as found in several of his lute manuscripts, proving that the instruments were formerly owned by the Lobkowitz couple (see Eszter Fontana, "The Edlinger Lutes in Leipzig and Frankfurt am Main," this *Journal*, 35 (2002): 74-101).

[32] Some pages from this piece are reproduced in facsimile in D.A. Smith, "Sylvius Leopold Weiss: Master Lutenist of the German Baroque," *Early Music* 8 (January, 1980): 47-58.

Schmid *Stammbuch* (1742),[33] and may even betray the signs of a slight hand-tremor, although this is by no means conclusive.

The remaining autograph sonata, D29/S-C25, beginning on p. 245, is different from the others. The size and type of the paper, the way it was originally folded, and the fact that the three folios are numbered with Roman numerals in the middle of the bottom of each page suggest that it originally came from a quite different source than the rest of these autographs. It seems to have been copied rather late, although the music must have been composed by around 1725, as the same sonata is also found, with a different sarabande (a little earlier in style?), in *London* (ff. 122-5); copious fingerings in the autograph copy suggest that it was prepared by the composer for a pupil.

As well as copying some pieces that found their way (perhaps at different times) into the collection, Weiss also authenticated four sonatas. Three of these are definitely early: Düsseldorf 1706 (D31/S-C7, pp.262-7: Weiss's note reads "Von anno 6, In Düsseldorf. ergo Nostra giuventù comparisce."); Rome 1710-14 (D18/S-C44, pp.144-9: headed in red ink, not in the composer's hand, "Suonata del Sig. Weiss composta a Roma" and signed in pencil "[in Weiss's hand:] Weiss [in another, later hand:] Sil: Leop:");[34] and another from the same period (D17/S-C12, pp.135-41; this carries the title "Suonata del Sigre Sigism. Weiss," but the name "Sigism." is crossed out, and "S.L. Weiss" written by the composer in pencil. Lute compositions by Weiss's brother, Johann Sigismund Weiss (c.1690-1737) are sometimes ascribed to Sylvius Leopold in other sources; early sonatas are more likely to be subject to such misattributions). The fourth authenticated sonata (D19/S-C16, pp.152-8: signed in pencil "S. L. Weiss") also appears in autograph in *London* (ff. 74v-77) in the context of a number of explicitly-dated sonatas from 1719; an autograph copy for 11-course lute of the menuet, entitled "Mad: la grondeuse," is in *Vienna1078*, f. 47v, a manuscript compiled for Prince Lobkowitz, possibly as early as 1717. *London* may in fact represent a later revision,[35] and the *Dresden/Vienna18829* version may actually be somewhat earlier (1717?).

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[33] See footnote 20.

[34] See footnote 30.

[35] The *London* copy ends with a through-composed (i.e. non-binary) movement entitled "Pastorell," which seems, like Corelli's well-known "Christmas Concerto," to imitate the Italian shepherds' bagpipe, the zampogna, traditionally associated with Christmas. The final gigue of the sonata's *Dresden* version can be found, in the hand of a copyist, on ff. 55v-6 of *London* (S-C 12/7); the

Authentification of a negative kind has been carried out in a sonata written out by copyist B. A single piece, the Menuet in a sonata in B flat (D24, p. 208), has been cancelled with a note probably written by the compiler: "ist nicht von Mr Weis"; presumably at the same time the compiler copied a substitute minuet, notably shorter than the rejected one, onto the spare staves of the page. It is possible that this adjustment was made under the supervision of the composer.

In contrast to his contribution to *London*, Weiss did not make corrections, additions or improvements to the music in *Dresden*, even to the eight sonatas written out by the unreliable copyist B, which are full of careless errors, often rendering the pieces hard to interpret. Fortunately for us, most of these pieces also exist in other copies. Presumably Weiss did not have the collection in his hands for the extended period necessary to "proof-read" the music thoroughly.

From the appearance of the signatures and other marginal comments, it would appear that the annotations were carried out late in the composer's life. Some bear a marked resemblance with the pencilled annotations Weiss made in several theorbo continuo parts for Hasse operas performed at Dresden during the lutenist's final years (the last as late as October 1749).[36]

The compiler of the Dresden manuscript

From the physical data summarised in Appendix 2, a few general observations can be made about the role played by the compiler of *Dresden*. The most significant actually concerns what is probably the last phase of the compilation.

The compiler's latest action seems to have been to "tidy up" what seems to have been a somewhat diverse collection. The manuscript's pages were reordered, and the various fascicles rebound in sections by key. Title-pages were provided for the separate sections at the same time.[37] Some of

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Dresden version is identical to that found in *Vienna 18829*, ff. 16v-19.

[36] Based on a cursory examination of the theorbo parts at the Sächsische Landesbibliothek. My thanks are due to André Burguete and Dr Wolgang Reich for drawing attention to the existence of these parts, which are discussed in Timothy A. Burris, "Lute and Theorbo in Vocal Music in 18th-century Dresden: A Performance Practice Study" PhD diss, Duke University, 1997.

[37] Transcribed in Neemann, "Die Lautenhandschriften von Silvius Leopold Weiss ...," pp. 396-7, but not present in the MS today.

the fascicles (notably most of those in the hand of the unreliable copyist B) show signs of having been originally bound into a different series of volumes whose fore-edges were sprinkled with red ink, a common form of decoration for books in the 18th century. Some even have an earlier written foliation (all three hands are represented among these).

At the time of this final reordering of the collection, a pair of eight-page fascicles was added at the beginning of the first volume on which three sonatas in F (D1/S-C33, p.1; D2/S-C32, p.6; D3/S-C1, p.11), numbered by the scribe, were copied. (Uniquely in this collection, D2 begins on one fascicle and ends on the next.) The lateness of the handwriting of the scribe is betrayed by clear signs of tremor.

At about the same time, preludes were added at the beginnings of sections (possibly not specific to the sonatas that immediately follow the preludes, but intended to introduce the relevant key) that lacked a prelude to the opening sonata. (I will make some further comments about these preludes below.) Also, some corrections and position-changes (made by moving a note to another string, an unusual and significant type of alteration in a tablature source) were made in previously-copied sonatas. It is impossible to say with certainty whether these technical changes were made from comparison with a better source or as an "editorial improvement" on the part of the compiler. A change of instrument might even have prompted such action.

Baron and Gottsched both mention that music by Weiss was hard to obtain, and imply that the composer was at least reluctant to allow it to be circulated. The presence in *Dresden* of numerous autographs and copies apparently made from autograph exemplars suggests an unusual degree of close contact between the compiler and the composer or posthumously with his family.

It was possibly a little earlier than the final reordering of the collection that the compiler seems to have gained access to what must have been Weiss's personal archive of music and acquired: 1) the late d minor autograph sonata (D7/S-C35, p. 41); 2) the C major "Lobkowitz" autograph sonata (D12/S-C40, p.91), which is unlikely to have circulated openly before Weiss's death;[38] 3) the other big, mature solo sonatas unique

[38] Prince Philippe-Hyacinth von Lobkowitz died in 1734; if the dedication copy remained in Dresden, Weiss may have retained this sonata rather than sending it to Vienna or to the Prince's seat at Raudnitz (now Roudnice, Czech Republic) on hearing of his death.

to this source as exemplars for copying (D8/S-C36, 14/S-C42, 16/S-C43, 20/S-C45, 21/S-C46, 27/S-C50, 30/S-C51) and the chamber music in volume 6, presumably all in autograph exemplars for copying;[39] 4) a good source for numerous corrections (e.g. to the E-flat sonata D34/S-C30, p.288) which he considered more authoritative than his own copy — this must have been an autograph, too. The G minor autograph sonata (D29/S-C25, p. 245) may have come from Weiss's own library or from another source; thus it could have been added at any time.

Although the standard of copying and musical integrity of the copies made by the compiler (A) is on a very high level, it is probable that we are dealing with an "amateur" or "dilettante" (in the best sense of both words) musician rather than a professional lutenist. In some cases, this person seems to have lacked the confidence to make necessary corrections in the music without an exemplar; there are almost no alterations to the corrupt versions copied by scribe B, for example.

Hans Neemann believed that the manuscript was compiled and largely copied by an amateur musician who was a high-ranking official at the Dresden court, the Saxon minister for war (appointed in 1739), Friedrich Wilhelm Raschke.[40] This hypothesis, although superficially attractive, was based on some over-hasty conjectures, as Wolfgang Reich showed in his study of *Dresden*.[41] Neemann asserts, without giving any supporting evidence, that Raschke was a student of the lute with Weiss over several decades, and goes on to suggest that he may have stepped in as continuo theorbist for the Dresden court opera after his death in 1750.

Recent research by André Burguete has revealed evidence that offers some support to Neeman's identification of Raschke as the compiler of *Dresden* and the group of other related lute manuscripts from the Wolffheim sale,[42] despite Reich's reservations about Neeman's argument. Raschke owned a castle at Moys, near the Silesian town of Görlitz on the

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[39] The compiler carefully reproduces Weiss's dating on the tablature of an ensemble partita in F major: "S. L. Weiss Ao 1731" (S-C 53, *Dresden*, vol VI, f. 6).

[40] Hans Neemann, "Die Lautenistenfamilie Weiss," p. 179; this identification seems to have been based on an earlier study (not acknowledged by Neemann) of one of the "Raschke" lute sources in Wolffheim's collection (now Krakow/Berlin MS 40633; see footnote 32) by Adolf Koczirz, "Verschollene neudeutsche Lautenisten (Weichmanberg, Pasch, de Bronikowsky, Raschke," *Archiv für Musikwissenschaft*, 3 (1921): 272-8.

[41] Reich, "Quellenkundliche Bemerkungen ...," pp. iii-vi.

[42] See footnote 27.

present German/Polish border; two 13-course lutes from the Weiss era formerly in the famous de Wit collection in Berlin are described in the catalogue as coming from Moys, and it is possible that de Wit may have acquired the lute manuscripts at the same time and subsequently passed them on to Wolffheim.[43]

In the introduction to volumes 5 and 6 of the *Sämtliche Werke*, written too late to take full account of André Burguete's new evidence, I proposed a connection with Leipzig, in particular with the early music-publishing activities of the printer and publisher Johann Gottlob Immanuel Breitkopf (1719-94), who took over responsibility for printing in his father's firm in 1745 and became overall head of the business in 1762.[44]

A study of the paper-types in *Dresden* and the related manuscripts, together with information from the list of Weiss's lute music offered in the Breitkopf thematic catalogue of 1769,[45] seemed to support a Breitkopf connection for the greater part of *Dresden*, as was put forward by Ortrun Landmann in a recent article.[46] The matter is complicated, however, by the various rearrangements and rebindings of the fascicles making up the volumes of *Dresden*. The evidence of spattering with red ink in conjunction with old foliation numbers shows that at least one, possibly two, bound volumes of such fascicles of lute music (possibly by various composers) were broken up to provide Weiss sonatas for this collection, and it is possible that these may even have been handled by Breitkopf's firm.

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[43] P. de Wit, ed., *Katalog des Musikhistorischen Museums von Paul de Wit, Leipzig* (Leipzig: de Wit, 1903), nos 129, a 13-course lute with bass rider, "In Padua Vendelie Venere de Leonardo Tiefembrucker 15 ..." with repair label "Josephus Joachimus Edlinger me reparavit Pragae an. 1732." (p. 5, illustrated on p. 67), and 148, a "swan-neck" 13-course lute, "Joh. Christian Hoffmann, Königl. Poln. und Churfürstl. Sächs. Hoff-Instrument und Lautenmacher in Leipzig." (p. 70, illustrated on p. 69). See André Burguete, "Die Wiederauffindung der Theorbe von Silvius Leopold Weiss," in Wolfram Steude and Hans-Günter Ottenberg, eds, *Theatrum Instrumentorum Dresdense: Bericht über die Tagungen zu Historischen Musikinstrumenten, Dresden 1996, 1998 und 1999*, Wolfram Steude and Hans-Günter Ottenberg, eds., Schriften zur Mitteldeutschen Musikgeschichte 11 (Scheverdingen, 2003): 65-85.

[44] See G. Stauffer, "The Breitkopf family and its role in 18th-century music publishing," in G. Stauffer, ed., *J.S. Bach, the Breitkopfs and 18th-century Music Trade*, Bach Perspectives 2, (Lincoln, Nebraska and London, 1996): 1-8.

[45] B. Brook, ed., *The Breitkopf Thematic Catalogue* ... 1762-1787 (New York: Dover, 1966), Supplement IV (1769), cols 369-76.

[46] O. Landmann, "Breitkopf's music trade as reflected in the holdings of the Sächsiche Landesbibliothek," in G. Stauffer, op. cit., pp. 169-179, p. 175, footnote 23.

On the other hand, the fact that paper used by Breitkopf copyists and in other MSS with Leipzig connections (the Bach MSS mentioned in the notes on paper types found in *Dresden*, Appendix 3; the lute MS *Munich 5362*) was also used extensively in *Dresden* does not necessarily imply that the latter manuscript originated in Leipzig; it simply means that the paper was of common origin. As well as providing music, both printed and manuscript, Breitkopf's enterprise was one of the principal sources of music manuscript paper in Saxony. In fact, one of the companion manuscripts from the Wolffheim collection, that of Baron's sonata for flute and lute (see footnote 27), is on paper clearly watermarked "GOERLITZ," a striking coincidence with Raschke's place of residence very close to that city.

The overall impression is that the compiler attempted to put together as much music by Weiss as was available to him in a systematic fashion, paying more than customary attention to matters such as the authentication of dubious works. It has been suggested that Breitkopf himself was a lute-player,[47] although I have seen no documentary evidence confirming this. He was certainly a keen supporter of the instrument in his printing and music-manuscript publishing activities between 1757 and 1770.[48] In the preface to his experimental publication of a fantasia by Baron and a set of minuets by Seidel, Breitkopf mentions a plan to issue a printed edition in tablature of the works of "one of the greatest German artists" on the lute, referring, of course, to Silvius Leopold Weiss.[49]

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[47] See J. Klima, 'Karl Kohaut, der letzte Wiener Lautenist', in *Österreichische Musikzeitschrift*, 26 (1971), 141-144

[48] In Breitkopf catalogues from 1761 and 1770 are advertised no fewer than 514 substantial pieces of lute music: 279 solo pieces (including 66 partitas by Weiss); 23 duets for two lutes; 161 chamber-music items, mostly trios for lute, violin and basso; 51 concertos for lute and strings. See T. Crawford, "Haydn's music for lute," *Le luth et sa musique II* J.-M. Vaccaro, ed. (Paris: C.N.R.S., 1984): 69-85: 78, footnote 25.

[49] F. Seidel, *Zwölf Menuette für die Laute ... samt einer Fantasie von Herrn Baron* (Leipzig: Breitkopf, 1757/R1969), p. 3, Nachricht: "so möchte ich vielleicht bald Gelegenheit haben, den Kennern und Liebhabern der Laute, durch den Abdruck der Werke eines der grössten deutschen Künstler auf diesem Instrumente, einen angenehmen Dienst erweisen zu können; da ich durch ein richtiges und von dem Verfasser selbst übersehenes Manuscript, in den Stand gesetzet werde, solches auf das beste und vollkommenste zu bewerkstelligen." ("then I may soon have the opportunity to be of pleasant service to the connoisseurs and lovers of the lute, by printing the works of one of the greatest German artists on that instrument; as I am being enabled to do so in the very best and most perfect manner by the provision of a correct manuscript, proofread by the author himself." Translation by Irene Auerbach.)

Dresden in its present form can hardly be described *in toto* as "a correct manuscript, proofread by the author himself," and the possibility that it is indeed a vestige of Breitkopf's grand project, although a tempting conclusion, seems currently less likely than Raschke's ownership. As D. A. Smith has suggested,[50] the Breitkopf "Complete Works" were probably to have been based on another collection altogether, possibly assembled from those formerly owned by Frau Luise Adelkunde Victoria Gottsched and others, now almost entirely lost or dispersed in various subsequent sales; any remaining remnants were probably destroyed in the Allied bombing of Leipzig in 1944.

Preludes in the Dresden MS

We have already seen how in *London* sonatas were frequently entered without including a prelude, but often with a suitable space left, presumably, for that purpose. A professional lutenist would have less need for preludes in tablature to sonatas for which Weiss had not composed them as "integral" movements than would an amateur player. It is probable that the exemplars from which many of the sonatas in both *London* and *Dresden* were copied often did not have preludes since they were autographs written for the composer's use. Since the improvisation of preludes and fantasias was at the very centre of the virtuoso Baroque lute-player's art, as is attested by the frequent allusions to Weiss's preeminence in this practice, written-out preludes were simply not needed.

Preludes are apparently "integral" in only six out of 34 sonatas (17.6%) in *Dresden*. Two of these cases are autographs (D5/S-C34 in d; D9/S-C37 in C) but the two sonatas in A (D17/S-C12, p. 135; D18/S-C44, p. 144) have preludes that seem less securely attached to them if the evidence of other copies is taken into full account. S-C 12 has no fewer than three completely different preludes in the concordant versions of the sonata; these are printed as movements 8, 9 and 10 in the *Sämtliche Werke*. S-C 44 is one of Weiss's most widespread works, with no fewer than five complete and two partial copies; the *Dresden* version is the only one with a prelude (if we discount the very brief flourish inserted before the courante — its opening movement in this copy — in

[50] Smith, "The Late Sonatas ...," pp. 22-3

Pn61). Furthermore, the Breitkopf thematic catalogue, which lists 66 partitas (sonatas) for lute by Weiss for sale in manuscript copies with the tablature incipit of each opening movement, gives this sonata as Partita 1 with the incipit of the allemande, so the copy formerly in the Breitkopf collection lacked a prelude as well.[51] Finally, the only prelude-movement that appears in other manuscript copies is the *Fantasia* in d that stands at the front of S-C 12 in its *Dresden* copy (p. 33). However, in none of these other copies[52] is it associated with a sonata, even though it is described as a prelude in each case. Clearly, the definite association of any Weiss sonata with a particular prelude is at best a loose one, as far as we can judge from the surviving sources.

This raises the problem of the preludes added at various points in *Dresden* by the compiler (probably Raschke). These were rejected by D. A. Smith on the grounds of compositional weakness as "spurious."[53] My own belief is that they are well within the bounds of style that can be determined from the many examples of unquestionably authentic Weiss preludes. As compositions they are undeniably slight, serving, in the true tradition of the prelude, as functional introductions to the music — or simply to the key of the music — that follows. I offer here one possible explanation which could retain them in the Weiss canon.

The preludes added by Raschke all appear at the beginning of key-sections in the collection. If, as is perhaps implicit in Smith's rejection of them, the compiler himself composed the "spurious" preludes, why did he not add preludes to all the sections not beginning with a genuine Weiss example? (e.g.: p.102, before the A minor section; p.261, before the C minor section; or even on a leaf he could have inserted before p.235, beginning a single-piece F minor section). It is clear that this non-professional lutenist was in awe of Weiss, and would hardly be likely

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[51] Brook, op. cit., p. 370. None of the concordant versions of the sonata include the final (second) gigue from Dresden. This piece is written for the 13-course instrument, whereas the other movements of the sonata are for the 11-course. According to a note on the Dresden copy it was "composta in Roma" (see fn. 26), a statement which can be verified by the sonata's appearance in *Pn61*, a manuscript certainly from Weiss's Italian period (1710-14). It is beyond doubt that the 13-course lute was developed after Weiss's return from Italy, so this second gigue is obviously a later addition to the sonata's original form.

[52] *Mbs5362*, f. 5v ("Prelude") and two copies in *Mcm* (f. 1 and f. 11v, both called "Prelludium").

[53] S-C29* in C, before D10; S-C30* in f#, before D23; S-C31* in B flat, before D24; S-C32* in g, before D29; S-C33* in E flat, before D34; (See Smith, "The Late Sonatas ...," 50-51).

to feel competent to add his own music to that of the great man — he certainly seems to have been concerned to root out spurious music by others. Furthermore, if the "spurious" preludes are not by Weiss, why is there no explicit indication of that fact?[54]

The prelude, like the contemporary fantasia or capriccio, was an improvisatory genre, often a tour de force of the performer's art, in which spontaneity and dramatic variety may have been prized above more workmanlike qualities. These "spurious" preludes are surely substitutes for an improvised prelude, written in for the benefit of someone without that particular professional skill. Contemporary lute manuscripts (which are frequently associated with lute-teaching) contain countless preludes at least as brief as these; in certain circumstances, a mere handful of chords or melodic flourish to establish the key of the music to come seems to have been sufficient.[55]

These added preludes could perhaps be fragments from a longer prelude or preludes by Weiss.[56] As to the source from which they were drawn, one possibility is the lost C minor "Preludio ne quale sono contenuti tutti i Tuoni musicali" (Prelude in which are contained all the musical tones) advertised by Breitkopf as opening (or perhaps comprising the whole of) Partita 18 in the 1769 thematic catalogue.[57] A prelude with an identical title by Adam Falckenhagen, probably the one also advertised by Breitkopf in a non-thematic catalogue together with Weiss's a few years before,[58] survives in an Augsburg manuscript. Many

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[54] As in the case of the cancelled and substituted B flat menuet originally copied at the end of D24/S-C4, p. 208 (see p. 15, above).

[55] The prelude to the B-flat "Divertimento à Solo," S-C 23 (*London*, f. 112v), is of a similar nature to the problematic *Dresden* pieces; in its "original" form this sonata seems to be in a deliberately simple style, possibly intended for a beginner.

[56] Fragments from known Weiss preludes and some by David Kellner (published in 1747) can be found incorporated into anonymous extended preludes (possibly wholly by Weiss in some cases) in several of the Silesian manuscripts formerly at the monastery of Grüssau and now in Warsaw and Wroclaw/Breslau; see T. Crawford, "Silvius Leopold Weiss and the Improvised Prelude: Some Evidence from Silesian Sources," X Miedzynarodowa Konferencje Naukowa *Tradycie Slaskiej Kultury Muzyczne*, Wroclaw, 16-17 March, 2001 (publication in Polish forthcoming; English version in this *Journal*, forthcoming).

[57] Brook, op. cit., p. 371, No. 18; also *Verzeichniss Musicalischer Werke, ... welche in richtigen Abschriften ... zu bekommen sind* (Leipzig: J. G. I. Breitkopf, 1761), "Die Laute" pp.56-9, section 6 ("Praeludia und dergleichen Lautenstücke"): *Weiss, "Sylvio Leopold, Musico di Camera di Rè di Polonia*, Preludio, nel quale sono contenuti tutti i Tuoni musicali. a 1 thl. 8 gl."

[58] Breitkopf, *Verzeichniss* 1761, loc. cit: "*Falkenhagen, Adam, Mus. di Cam di Marggr. di Bareuth* [sic], Preludio, nel quale sono contenuti tutti i Tuoni musicali. a 1 thl. 8 gl."

sections of this very extended piece, taken out of context, are in similar vein to the "spurious" *Dresden* preludes.[59] A complete performance of the Falckenhagen prelude takes about 25 minutes. If Weiss's *Preludio* was of similar dimensions, it would not be so surprising if it were plundered in this way.

This scenario also certainly fits well with the "Raschke hypothesis"; it is most unlikely that a Saxon minister for war could have attained a high level of competence in improvisation or composition on the lute without some public record of the fact.

Summary

The most important single fact for performers that emerges from this first close critical examination of *London* and *Dresden* is that we cannot simply describe one of these sources *in toto* as more or less "authentic" than the other, in that it more accurately represents the composer's wishes. Both manuscripts provide authentic sources for some works, and authentic evidence for the composer's revisions in some cases, but not all works in all cases.

However, both also contain traps for the unwary. In *London* there seem to be some pieces that are probably not by Weiss; many of the sonatas in that source have undergone some revision, not always, it seems, with Weiss's sanction, and some music at first sight for 13-course lute may in fact have been composed for the 11-course instrument. In *Dresden*, some music that has been rejected by previous commentators may indeed be authentic, although transmitted in unsatisfactory condition.

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[59] Augsburg, Staats- und Stadtbibliothek, Ms. Tonkunst 2°. fasc. III, Nr. 51. This "prelude" is in fact an extended work with clearly-defined sections. It modulates through all the 24 major and minor keys (except, oddly, C major), with each key-section labelled. The sections could easily be performed or copied separately, and it seems highly likely that this would have been common practice.

It is possible that such dismantling of a multi-tonal prelude was normal in the Baroque period: Hinterleithner provides a single modulating prelude for solo lute at the opening of his chamber-music collection, *Lautenkonzerte* (Vienna, 1699) with verbal key- and page-cues for the suites in his collection at the appropriate cadential points in the prelude. (See Adolf Koczirz, ed., *Österreichische Lautenmusik zwischen 1650 und 1720*, Denkmäler der Tonkunst in Österreich 50, facsimile on p.[v]; transcription on pp. 4-6.) Exactly how Hinterleithner's prelude was to be used as an introduction to a performance of one of his *Lautenkonzerte* is not clear.

In general, it seems safe to assert that *London* is the manuscript in whose compilation Weiss took the more active part. His involvement, which included corrections and revisions to previously-copied material, spans entries that can be dated between 1717 and 1719, and it is very likely that he made further contributions in 1723; he supplied at least one more piece to the owner for copying in during the following year, and may have continued so to do for another year or so more. *Dresden* was put together from a variety of sources, ranging from Weiss's own collection to the work of a hack copyist, by an enthusiast, probably F. W. Raschke, working during the last years of the composer's life and for some years after his death; the composer's contribution was limited to authentification and cancelling of several works without detailed examination of the music.

In both sources, the number of preludes added retrospectively to "complete" sonatas shows that in general, Weiss, being a master of the art of improvisation, attached less importance to written preludes than did his disciples, who needed a model from which to perform. Clearly, by implication, the sonatas need preludes in performance; whether they are those written out by Weiss, or are improvised, depended then, and depends today, above all on the skill and experience of the performer.

Appendix 1: The *London Manuscript*

Folio	*Paper*	*Scribe*	*Num*	*Title (original numbered items in bold)*	*Key*	*S-C*	*Comments*
1	1	W		Praelude	F	1/1	added on empty page
1v - 2	1	W	1	**Allemande** {Weis, original fait à Prague 1717}[1]	F	1/2	
2v - 3	1	W	2	**Cour[ante]** {Weis}	F	1/3	
3v - 4 (i)[2]	1	W	3	**Bouree** {Weis, original 1717}	F	1/4	
4 (ii-vii)	1	W	4	**Sara[bande]** {Weis 1717}	d	1/5	
4v	1	W	5	**Men[uet]**	F	1/6	
5-6 (i)	1	W	6	**Gigue** {or[iginal] / 1717}	F	1/7	
6 (ii-viii)	1	A	7	**Menuet**	F	1/8	added on spare staves
6v – 7 (iii)	1	W	7 (sic)	**Menuet**	F	1/9	
7 (iv-ix)	2	A	8	**Gavotte**	F	1/10	added on spare staves
7v	2	A		Prelude	D	2/1	
8	1	W	9	**Allemande**	D	2/2	
8v	1	W (1-28) [3]	10	**Cour[ante]**	D	2/3	
9	2	B1 (29-56)		(contd)			
9v (i-v)	2	B1	11	**Bourée**	D	2/4	
9v (vi-viii)	2	B1 (1-18½)	11	**Sarab[ande]**	D	2/5	

[1] Words in curly brackets {} are ascriptions added (apparently later) at end of movements.
[2] Small roman numerals refer to tablature stave-numbers, where necessary.
[3] Numbers in parentheses are the measures copied by each hand.

10 (i-iii)	1	W (18½-34)		(contd)			
10 (iv-vii)	1	W	12	**Men[uet]**	D	2/6	
10v-11	1	W	13	**Giga**	D	2/7	
11v (i-iv)	1	A	14	**nt [Gavotte]**	D	2/8	added on empty page
11v (v-viii)	1	A (1-17)		**nt [Double]**	D	2/9	added on empty page
12 (i-ii)	2	B1 (18-24)	[14]	(contd)			
12 (iii-vii)	2	B1		Prelude	g	3/1	
12v	2	B1 (1-30½)	15	**Allemande**	g	3/2	
	1	A (30½-49)		(contd) {Weis}			
13v	1	A	16	**Courr[ante]**	g	3/3	
14v	1	A	17	**Bouree**	g	3/4	
15v	1	A	18	**Sarabande**	g	3/5	
16	1	A	19	**Menuet**	g	3/6	
16v (i-vi)	1	A	[20]	**Menuet / 2.do**	Bb	3/7	
16v (vii-viii)				nt	Bb		short two-strain piece added on empty staves – probably not Weiss
17	2	B1		Prelude	Bb	4/1	
17v-18	2	B1	21	**Ouverture**	Bb	4/2	
18v-19	2	B1	22	**Cour[ante]**	Bb	4/3	
19v	2	C		Allegro	G	1*	added on empty page
20	2	B1	23	**Bouree**	Bb	4/4	

Folio	*Paper*	*Scribe*	*Num*	*Title (original numbered items in bold)*	*Key*	*S-C*	*Comments*
20v-21	2	C		Courente Royale	G	2*	added on empty page
21v	2	B1		Prelude	G	5/1	
22	2	B1	[24]	**Allemande**	G	5/2	*Breitkopf* 56
22v	2	B1	25	**Cour[ante]**	G	5/3	
23v	2	B1	26	**Bourée** {Weis}	G	5/4	
24	2	B1	27	**Sarabande** {Weis}	G	5/5	
24v (i-vi)	2	B1	28	**Menuet** {Weis}	G	5/6	
24v (vii)-25	2	B1	29	**Gigue**	G	5/7	
25v	2	B1 (1-13½)	30	**Concert D'un luth et d'une Flute traversiere Del Sigre Weis / Adagio**	Bb	6/1	
26	1	D (13½-27)		(contd)			
26v-27v	1	D (1-46½)	31	**Allegro**	Bb	6/2	
28-28v	2	B1 (46½-67)					
28v	2	B1 (1-28½)	32	**Grave**	g	6/3	
29 (i-ii)	1	D (28½-32); A		(contd)			mm. 19-22½ of prev. mvt copied on f. 29 (v) by A
	1	D	33	**Allegro**	Bb	6/4	incomplete; breaks off after m.43 (end of page)
30	1	A	34	**Allemande**	c	7/1	*Breitkopf* 19
30v	1	A	35	**Cour[ante]**	c	7/2	
31	1	A	36	**Gavotte**	c	7/3	

31v	1	A	37	**Sarabande**	c	7/4
31v	1	A	38	**Menuet**	c	7/5
32v	1	A (1-45½)	39	**Gigue**	c	7/6
33 (i-ii)	2	B1 (45½-53)		(contd)		
33v	2	B1 (1-31)	40	**Concert d'un luth avec une Flute traversiere del Sigismondo Weis: Andante**	Bb	8/1
34 (i-v)	1	D (32-69)		(contd)		
34 (v)-34v (vi)	1	D	41	**Presto**	Bb	[8/1]
34 (vii) – 35	1	D	42	**Andante**	Bb	8/2
35v	1	D (1-59)	43	**Allegro**	Bb	8/3
36 (i)	2	B1 (60-64)		(contd)		
36 (iii-vii)	2	B1	44	**Concert d'un luth avec la Flute traversiere: Adagio**	F	9/1
36v	2	B1 (1-31)	45	Allegro	F	9/2
37	1	D (32-55)		(contd)		
37v-38	1	D	46	**Amoroso**	d/A	9/3
38v-39	1	D	47	**Allegro**	F	9/4
39v-40	1	A		Bourée	d	3*
40v-41 (ii)	1	A		Prelude	Eb	10/1
41 (iii-vi)	1	A		Prelude	Eb	10/2
41v	1	A	48	**Allemande**	Eb	10/3
42v	1	A	49	**Cour[ante]**	Eb	10/4
43v	1	A	50	**Bouree**	Eb	10/5

Folio	*Paper*	*Scribe*	*Num*	*Title (original numbered items in bold)*	*Key*	*S-C*	*Comments*
44	1	A	51	**Sarabande**	Eb	10/6	
44v	1	A	52	**Menuet**	Eb	10/7	
45v	1	W	53	**Ciaccone**	Eb	10/8	
46v	1	C		**[nt]**	G	4*	
47	1	A	54	**Allemande**	d	11/1	
47v-48	1	A	55	**Cour[ante]**	d	11/2	
48v-49 (i)	1	D	56	**Gavotte**	d	11/3	
49 (ii-vii)	1	D	57	**Sarab[ande]**	d	11/4	
49v-50	1	D	58	**Menuet**	d	11/5	
50v-51	1	D	59	**Gigue**	d	11/6	some Weiss corrections in mm. 35 and 74-5
51v	1	A	60	**Allemande**	A	12/1	
52	2	B1	61	**Cour[ante]**	A	12/2	
52v-53 (i)	2	B1	62	**Bourée**	A	12/3	
53v	2	B1	63	**Sarabanda**	f#	12/4	
54	2	B1	64	**Menuet**	A	12/5	
54v-55	2	B1	65	**Ciacona**	A	12/6	
55v-56	2	B1		Gigue	A	12/7	added on empty pages
56v	2	B1; W		Preludie	d	13/1	beginning of a continuation added by Weiss on viii
57	2	B1	66	**Allemande** {Weis}	d	13/2	

57v	2	B1		Cour[ante]	d	13/3	
58	2	B1	67	**Bouree**	d	13/4	
58v	2	B1	68	**Menuet**	d	13/5	
59	2	B1	[69]	**Largo**	d/A	5*	accompaniment?
59v	2	B1 (1-52)	[70]	**Fuga**	C	6*	
60-61	1	D (53-207)		(contd)			
61v	1	D	71	**Adagio**	g	14/1	accompaniment
62	1	D	72	**Gavotte**	g	14/2	accompaniment
62v (i-v)	1	D	73	**Sarabande**	g	14/3	accompaniment
62v (vi) - 63	1	D	74	**Menuet**	Bb	14/4	accompaniment
63v	1	D (1-42)	75	**Bourée**	g	14/5	accompaniment
64	2	B1 (43-58)		(contd)			
64v-65	2	B1	76	**Ciacona**	g	14/6	accompaniment
65v	2	B1 (1-16½)	77	**Fuga**	d	7*	
66	1	D (16½-51)		(contd)			
66v-67	1	W	78	**L'Amant Malheureux**	a	8*	writing style cf f.1
67v-68	1	A	79	**Fantasie** {Weis 1719 a Prague}	c	9*	
68v	1	A		[Menuet]	Bb	10*	
69	1	A	[80]	**Plainte** {... compose le 11. Janvier 1719}	Bb	15/1	
69v-70	1	W	81	**Allemande**	Bb	15/2	
70v-71	1	W	82	**Cour[ante]**	Bb	15/3	
71v-72 (i)	1	D	83	**Paisane**	Bb	15/4	

Folio	*Paper*	*Scribe*	*Num*	*Title (original numbered items in bold)*	*Key*	*S-C*	*Comments*
72 (ii-viii)	1	D	84	**Sarab[ande]**	Bb	15/5	
72v-73	1	D	85	**Menuet**	Bb	15/6	
73v-74	1	D	86	**Gigue**	Bb	15/7	
74v-75	1	W	87	**Allem[ande**	A	16/1	*Breitkopf* 3
75v	1	W	88	**Air en Echo / Largo**	A	16/2	
76	1	W	89	**Paisan[n]e**	A	16/3	
76v	1	W	90	**Sarab[ande]**	A	16/4	
77	1	W	91	**Men[uet]**	A	16/5	
77v-78	1	W	92	**Pastorrell**	A	16/6	other sources substitute a Gigue (SC 16/7)
78v-79	1	W	93	**Allem[ande]** {Veritable original. S. L. Weis}	C	17/1	
79v-80	1	W	94	**Courente**	C	17/2	
80v		W (1-52½)	95	**n.t.** [Bourrée]	C	17/3	
81	2	B1 (52½-68)		(contd)			
81v	2	B1	96	**Sarabande**	C	17/4	
82	2	B1	97	**Menuet**	C	17/5	
82v-83	2	B1	98	**n.t.** [Paysanne]	C	17/6	
83v	2	B1 (1-22)	99	**Allemande**	D	18/1	*Breitkopf* 23
84	1	A (23-37)		(contd) {Weis 1719}			
84v-85	1	A	100	**Cour[ante]** {Weis}	D	18/2	
85v	1	A	[101]	**Angloise**	D	18/3	

86	1	A	102	**Sarab[ande]** {Weis}	D	18/4	
86v-87	1	A	103	**Menuet** {Weis}	D	18/5	
87v	1	A (1-41½)	104	**Passagaille**	D	18/6	
88	2	B1 (41½-85)		(contd)			
88v	2	B1	105	**Tombeau sur la Mort de M: Cajetan Baron d'Hartig arivée le 25 de Mars 1719. Composée par Silvio Le[o]pold Weis à Dresden**	eb	11*	
89	1	A		(contd)			tuning diagram written by Weiss
89v-90	1	B1	106	**n.t.** [Bourrée] {1719 Weis}	C	12*	
90v	1	B1	107	**Menuet** {Weis}	C	13*	
91	1	A	[108]	**Prelud:** {SL Weis}	F	19/1	
91v-92	1	B1	109	**Allemande]** {Weis 1719}	F	19/2	
92v-93	1	B1	110	**Cour[ante]** {Weis 1719}	F	19/3	
93v-94	1	B1	111	**Bourée** {Weis 1719}	F	19/4	
94v	1	B1	112	**Sarab[ande]** {Weis 1719}	d	19/5	
95	1	B1	113	**Menuet** {Weis 1719}	F	19/6	
95v-96	1	B1	114	**Gigue** {Weis 1719}	F	19/7	
96v	1	A	115	**Prelud:** {Weis 1719}	d	20/1	probably not part of the sonata
97	1	A	116	**Un poco andante**	d	20/2	accompaniment
97v-98	1	A	117	**la Badinage** {Weis 1719}	d	20/3	accompaniment
98v	1	A (1-40)	118	**Le Sicilien**	d	20/4	accompaniment

Folio	*Paper*	*Scribe*	*Num*	*Title (original numbered items in bold)*	*Key*	*S-C*	*Comments*
99 (i)	2	B1 (41-42)		(contd) {Weis 1719}			
99 (ii-vii)	2	B1	119	**Menuet**	F	20/5	accompaniment
99v –100 (i)	2	B1	120	**Gigue**	d	20/6	accompaniment
100 (ii-vi)	2	A		Gavotte	d	14*	added on empty staves
100 (vi-ix)	2	A		Men[uet]	d	15*	added on empty staves
100v-101	2	B1	121	**Allemande** {Weis 1719}	f	21/1	*Breitkopf* 48
101v-102	2	B1	122	**Courrante**	f	21/2	
102v-103	2	B1	123	**Sarabande**	f	21/3	
103v	2	B1	124	**Bourée**	f	21/4	
104	2	B1	125	**Tempo di Menueto**	f	21/5	
104v-105	2	B1	126	**Gigue**	f	21/6	
105v	2	B1	127	**Preludie**	G	22/1	? added on empty page
106	2	B1	128	**Toccata**	G	22/2	*Breitkopf* 53
106v-107	2	B1	128	**[Fuga]**	G	[22/2]	
107v-108	2	B1	129	**Cour[ante]** {S.L. Weis 1719}	G	22/3	
108v-109	2	B1	130	**Bouree** {S.L. Weis 1719}	G	22/4	
109v-110	2	B1	131	**Sarabande** {1719 S.L. Weis}	e	22/5	
110v-111	2	B1	132	**Menuet** {S.L. Weis 1719}	G	22/6	
111v-112	2	B1	133	**Allegro** {S.L. Weis 1719}	G	22/7	
112v	2	B1	134	**Divertimento à Solo: Praelude**	Bb	23/1	
113	2	B1	135	**Entrée**	Bb	23/2	

113v-114 (ii)	2	B1	136	**Bourée**
114 (iii-viii)	2	B1		Bourée [II]
114v-115 (ii)	2	B1	137	**Gavotte**
115 (iii-viii)	2	B1		Gavotte [II]
115v (i-v)	2	B1	138	**Sarabande**
115v (vi)-116 (iv)	2	B1	139	**Menuet**
116 (v-viii)	2	B1		Menuet [II]
116v-117	2	B1	140	**Saltarella**
117v-118	2	B1	141	**Ouverture**
118v (i-vii)	2	B1	142	**Bourée**
118v (viii)-119	2	B1	143	**Aria / un poco andante**
119v (i-v)	2	B1	144	**Menuet**
119v (vi)-120	2	B1	145	**Trio**
120v-121	2	B1	146	**Gigue**
121v	2	C		Menuet
122	2	B1	147	**Andante**
122v (i-vii)	2	B1	148	**Passepied**
122v (viii)-123	2	B1	149	**n.t.** [Bourrée]
123v (i-vi)	2	B1	150	**Sarabande**
123v (vii)-124	2	B1	151	**La babilieuse en Menuet**
124v-125	2	B1	152	**Gigue**

Bb	23/3	
Bb	23/4	added on empty staves
Bb	23/5	
Bb	23/6	added on empty staves
Bb	23/7	
Bb	23/8	
Bb	23/9	added on empty staves
Bb	23/10	
C	24/1	
C	24/2	
C	24/3	
C	24/4	
c	24/5	
C	24/6	
F	16*	
g	25/1	
g	25/2	
g	25/3	
g	25/4	different sarabande in *Dresden*
g	25/5	
g	25/6	

Folio	*Paper*	*Scribe*	*Num*	*Title (original numbered items in bold)*	*Key*	*S-C*	*Comments*
125v	2	W		n.t. [Prelude]	D	26/1	added on empty page
126	2	B1	153	**Marche**	D	26/2	
126v (i-vii)	2	B1	154	**Gavotte**	D	26/3	
126v (viii)-127	2	B1	155	**Aria / adagio**	D	26/4	
127v (i-vii)	2	B1	156	**Menuet**	D	26/5	
127v (viii)-128	2	B1	157	**Musette**	D	26/6	
128v-129 (i)	2	B1	158	**Rondeau en Echo**	D	26/7	
129 (ii-vi)	2	A		Comment Sçavez Vous?	D	26/8	added on empty staves; not by Weiss?
129v	2	W		Praelude	c	27/1	added on empty page
130	2	B1	159	**Allemande andante**	c	27/2	*Breitkopf* 30
130v	2	B1	160	**Gavotte**	c	27/3	
131	2	B1	161	**Rondeau**	c	27/4	
131v	2	B1	162	**Sarabanda**	Eb	27/5	
132	2	B1	163	**Menuet**	c	27/6	
132v	2	B1	164	**Rigaudon**	c	27/7	
133	2	B1	165	**La belle Tiroloise**	Eb	27/8	
133v-134	2	B1	166	**Le fameux Corsaire / Allemande**	F	28/1	*Breitkopf* 39; two chords in hand A on f.134
134v-135	2	B1	167	**Courrante**	F	28/2	
135v	2	B1	168	**Bouree**	F	28/3	

136	2	B1	169	**Sarabande**	d	28/4	
136v-137	2	B1; W	170	**Menuet**	F	28/5	Weiss inserted a 2-measure phrase after mm. 3 and 34 (neither is in *Dresden*).
137v-138	2	B1	171	**Presto**	F	28/6	
138v-139 (i)	2	B1	172	**L'infidèle / Entrée**	a	29/1	
139 (ii-viii)	2	B1; A	173	**Cour:**	a	29/2	hand changes at double-bar
139v	2	A	174	**Sarabande**	a	29/3	
140	2	B1	175	**Menuet**	a	29/4	
140v-141 (iii)	2	B1	176	**Musette**	a	29/5	
141 (iv-ix)	2	A	177	**Païsane** {Weiss}	a	29/6	
141v-142 (iii)	2	B1	178	**Allemande**	Eb	30/2	Breitkopf 36
142 (iv-viii)	2	A		Prelude {Weiss}	Eb	30/1	added on empty staves
142v	2	B1	179	**Rigaudon**	Eb	30/3	
143	2	B1	180	**Sarab[ande]**	Eb	30/4	
143v-144 (ii)	2	B1	181	**Gavotte**	Eb	30/5	
144 (ii-ix)	2	B1	182	**Menuet**	Eb	30/6	
144v-145 (i)	2	B1	183	**Le Sans Soucie / Allegro assai**	Eb	30/7	
145v-146	2	B1	184	**Praelude** {del Sig^{re} Silvio Leopold Weis}	Eb	17*	
146v (i-v)	2	E		n.t. [Menuet] / da Capo	G	18*	added on empty staves; not Weiss?
146v (v-viii)	2	E		Trio] / da Ca[po]	g	19*	added on empty staves; not Weiss?

Folio	*Paper*	*Scribe*	*Num*	*Title (original numbered items in bold)*	*Key*	*S-C*	*Comments*
147	3	B2		Allemande	F	31/1	
147v-148 (ii)	3	B2		Allegro	F	31/2	
148 (iii-ix)	3	B2		Bourée [I]	F	31/3	
148v (i-vi)	3	B2		Menuet	F	31/4	
148v (vii-ix)	3	B2		Menuet 2.do	d	31/5	
149v-150 (i)	3	B2		Gigue	F	31/6	
150 (ii-x)	3	B2		Bourée [II]	F	31/7	added on empty staves
150v-151	3	B2		Tombeau sur la mort de Mr. Comte d'Logy arrivee 1721. Composée par Silvio Leopold Weiss.	bb	20*	
151v	3	B2		Prelud: de Weiss	C	21*	
152	3	B2		Menuet	C	22*	
152v (i)	3	B2		Gavotte {Compose ... à Töpliz le 12 Juillet 1724}	C	23*	
153-152v (x)	3	A		Fantasie	C	24*	
153v-154	3	B3		Capricio	D	25*	
154v	3	B3		Menuet	D	26*	
155	3	B3		Menuet 2	b	27*	
155v	3			Mademoiselle Tiroloise	D	28*	
156	3	B3		Allemande	F	32/1	
156v	3	B3		Cour:	F	32/2	
157	3	B3		Bourèe	F	32/3	
157v	3	B3		Sarabande	d	32/4	

158	3	B3	Menuet	F	32/5
158v-159	3	B3	Gigue	F	32/6

Appendix 2: The *Dresden Manuscript*

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
Mus. 2841-V-1, 1				Original cover label (now lost)[1] read:			
				F. d. **3 kleine** **} Suonate von S. L. Weiß** **1 große** **D. b.** **2 kleine** **} Suonaten** **2 große**			
1: 1-5		[5]	A				
	1			**Prelude**	F	33/1	*Breitkopf* 38
	2			**Allemande**	F	33/2	
	2-3			**Cour:**	F	33/3	
	3			**Bourrée**	F	33/4	
	3			**Sarab:**	F	33/5	
	4			**Men: 1**	F	33/6	

[1] All cover labels reconstructed here from Neemann 1927: 396-7.

	4			**Men 2**
	5			**Gigue**
1: 6-8		[5]	A	
	6			**Allemande**
	6-7			**Cour:**
	7			**Sarab:**
	8			**Bourrée**
	8			**Men: 1** (measures 1-35)
2: 9-16	9	[5]		(contd: 36-60)
	9			**Men: 2**
	10			**Gigue**
			A	
	11			**Allem:**
	12			**Cour:**
	13			**Bour:**
	13			**Sarab:**
	14-15			**Gigue**
	16			**Men:**
3: 17-24		2 (1714-48)	A	
	17			**Allemande**
	18-19			**Cour:**
	20			**Boureè**

F	33/7	
F	33/8	(=32/6)
F	32/1	
F	32/2	
d	32/4	
F	32/3	
F	32/5	
F	16*	
F	31/6	variant
F	1/2	
F	1/3	
F	1/4	
d	1/5	at end: "Segue il Minuetto"
F	1/7	at end: "Fine"
F	1/6	at end: "Gigue"
		"Le fameux Corsaire" in *London*
F	28/1	*Breitkopf* 39
F	28/2	
F	28/3	

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
	21			**Sarab:**	d	28/4	
	22-3			**Presto**	F	28/6	
	24			**Menuet**	F	28/5	
4: 25-31§[2]							
[old fol.: '26-29']		3 (1736+)	W				Note at the head of the sonata in red ink (now lost)[3] : "Diese Partie habe ich zu allererst bey Ms. Weisen gelernet."
	25			**Prelude**	d	34/1	*Breitkopf* 31
	26			**Allem:**	d	34/2	
	27			**Courente**	d	34/3	
	28			**Boureè**	d	34/4	
	29			**Menuet**	d	34/5	
	29			**Sarab:**	d	34/6	
	30			**Menuet**	d	34/7	
	30-31			**Gigue**	d	34/8	signed at end: "S. L. Weiss"
	32			empty tablature staves			
5: 33-39		[5]	A				

[2] "§" means that the edges of the pages are spattered with red ink; "old pag." and "old fol." refer to old paginations and foliations written on the pages which do not reflect the current state of the manuscript. These pages were originally bound together in larger volumes, probably with other lost music not preserved today.
[3] Supplied here from Neemann 1927: 400.

				Title at head of sonata: **"Partie de S. L. Weiss"**			
	33			**Fantasie**	d	11/7	
	34			**Allem:**	d	11/1	
	35			**Cour:**	d	11/2	
	36			**Gavotte**	d	11/3	
	36			**Sarab.**	d	11/4	
	37			**Men:**	d	11/5	
	38			**Giga**	d	11/6	
	40			empty tablature staves			
(single leaf) 41-2	41	2 (1714-48)	W	Title-page: **"Suonata per il Liuto di Silvio Leopoldo Weiss"**			
	42			blank			
6: 43-50		2 (1714-48)	W				
	43			**Allem. / adagio**	d	35/1	
	44-5			**Cour:**	d	35/2	
	46			**Paÿsanne**	d	35/3	
	47			**Sarab: / adagio**	F	35/4	at end: "Segue il Minuetto"
	48-6			**Allegro**	d	35/6	at end: "Finis"
	50			**Menuet**	d	35/5	
7: 51-57		1	A				Apparently a conscious imitation of Weiss's hand. Note the spelling "Boureè."

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
	51			**Allem**	d	36/1	
	52-3			**Cour:**	d	36/2	
	54			**Boureè**	d	36/3	
	55			**Sarab:**	F	36/4	
	55			**Men.**	d	36/5	
	56-7			**Allegro**	d	36/6	
	[57a]			empty tablature staves (very damaged)			not paginated
	[57b]			tablature paper fragments pasted on to recto of endpaper			not paginated
	58	[modern]		verso of endpaper			
Mus. 2841-V-1, 2				**C dur** **2 kleine** **} Suonaten von S. L. Weiß** **2 große** **A b** **1 kleine** **} Suonaten** **2 große**			
1: 1-7		3 (1736+)	W				
	1			**Prelude**	C	37/1	
	2			**Allem:**	C	37/2	

	3			**Cour:**
	4			**Boureè**
	5			**Sarab:**
	6			**Men:**
	6			**Men: 2**
	7			**Presto**
	8			empty tablature staves
(single leaf) 9-10	9	[5]		empty tablature staves
	10		A	**Prelude**
2: 11-18		3 (1736+)	W	
	11			**Allem:**
	12-13			**Cour:**
	14			**Boureè**
	15			**Sarab:**
	16			**Presto**
	17			**Men:**
3: 19-30	19	[5]		empty tablature staves
			A	
[old pag. 2-11]	20-21			**Ouverture**
	22-3			**Cour:**
	24			**Bourrée**
	25			**Sarab:**

C	37/3	
C	37/4	
C	37/5	
C	37/6	
c	37/7	
C	37/8	
C	29*	
C	38/1	*Breitkopf* 12
C	38/2	
C	38/3	
a	38/4	
C	38/6	
C	38/5	
C	39/1	*Breitkopf* PG 4
C	39/2	
C	39/3	
C	39/4	

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
	26-7			**Menuet**	C	39/5	
	28-9			**Presto**	C	39/6	
	30			empty tablature staves			
(single leaf) 31-2	31	[5]	W	Title-page wih tablature incipit: "**P. S. A. S. M. L. D. de Lobkowitz / N. 12. / Januarius**"[4]			unruled paper
	32			blank			
4: 33-40		2 (1714-48)	W				
	33			**Entreè / spiritoso**	C	40/1	
	34-5			**Cour:**	C	40/2	Incomplete; reconstructable from Neemann's edition (1939).
	36			**Paisan[n]e**	C	40/3	
	37			**Sarab:**	a	40/4	
	38-9			**Allegro**	C	40/6	
	40			**Men:**	C	40/5	
(single leaf): 41-2	41-2	[5]		empty tablature staves			contiguous with 59-60
5: 43-50 §	43-49						
	3 (1736+)		B				

[4] The initials are interpreted by D. A. Smith (Smith 1977: 42 [recte 41]) as: "Per Son Altesse Serenissime Monsieur Le Duc de Lobkowitz"

[old fol.: "56-59"]	43			**Allemande**	a	41/1	Breitkopf [PG 3]?[5]
	44-5			**Courrante**	a	41/2	
	46			**Rigaudon**	a	41/3	
	47			**Sarabande**	a	41/4	
	48-9			**Gig[ue]**	a	41/6	
	49			**Men:**	a	41/5	
	50			empty tablature staves			
6: 51-58		[5]	A				
	51			**Allem: / Largo**	a	42/1	
	52-3			**allegro**	a	42/2	
	54			**Bourrée. / Posato**	a	42/3	
	55			**Sarab:**	C	42/4	
	56-7			**Giga / Presto**	a	42/6	
	58			**Menuet**	a	42/5	
7: 59-64		[5]	A				"L'Infidèle in *London*
	59			**Entrée**	a	29/1	
	60			**Cour:**	a	29/2	
	61			**Musette**	a	29/5	
	62			**Menuet**	a	29/4	

[5] The opening of the prelude to this sonata in the Chilesotti source (see Critical Notes) is that of Breitkopf's Partite Grande 3; the following "Fuga" given in the thematic catalogue, however, is not present in any surviving source.

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
	63			**Sarabande**	a	29/3	
	64			**Païsanne**	a	29/6	
8: 65-72		2 (1714-48)	A				
	65			**Allemande / andante**	a	43/1	
	66-7			**Cour:**	a	43/2	
	68			**Bour:**	a	43/3	
	69			**Sarab: / andante**	C	43/4	
	70-71			**Presto**	a	43/7	
	72			**Menuet 1.**	a	43/5	
	72			**Menuet. 2.**	A	43/6	
Mus. 2841-V-1, 3				**A dur** **3 kleine** **} Suonaten von S. L. Weiß** **3 große** **Fis b** **1 große Suonate**			
1: 1-8 §		[5]	B				
[old fol.: "58-61"]	1			Title at head of sonata: **"Suonata del Sig~~r~~ ~~Sigism~~ Weiss"**			Attribution presumably corrected by Weiss himself.
	1			**Prelude**	A	12/8	*Breitkopf* 2
	2			**Allemande**	A	12/1	

	2-3			**Courante**	A	12/2	
	4			**Bourée**	A	12/3	
	5			**Men:**	A	12/5	
	6-7			**Ciacona del Sig^r S. L. Weiss**	A	12/6	
	8			empty tablature staves			
2: 9-16 §	9	3 (1736+)		empty tablature staves			
[old fol.: "62-65"]			A				Note at the head of the sonata in red ink (now lost)[6] : "Suonata del Sig. Weiß composta a Roma."
	10			**Prelude**	A	44/1	Authenticated in Weiss's hand: "Weiss;" added by another hand: "Sil. Leop."
	11			**Allemande**	A	44/2	Breitkopf 1; W: "item" ("the same" i.e. by Weiss)
	12			**Courrante**	A	44/3	W: "item"
	12-13			**Bourrée**	A	44/4	W: "item"
	13			**Sarab:**	A	44/5	W: "item"
	13			**Menuet**	A	44/6	W: "item"
	14-15			**Gigue**	A	44/7	W: "item"
	15			**Gigue**	A	44/8	Added later (not authenticated; for 13-course lute)

[6] Reconstructed from Neemann 1927: 401; a few letter-impressions remain, but the ink is completely washed out.

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
	16			empty tablature staves			
3: 17-24 §	17	3 (1736+)	B	Title-page: **"Suonata del Sig^re. S. L. Weiss"**			
[old fol.: "50-53"]	18-19			**Allemande**	A	16/1	*Breitkopf* 3
	20			**Paisane**	A	16/3	
	21			**Sarabande**	A	16/4	
	22			**Air en Echo**	A	16/2	"Vivace" in *London*
	23			**Menuett**	A	16/5	
	24			**Gig[ue]**	A	12/7	
4: 25-34	25	3 (1736+)		empty tablature staves			
[old pag.: "2-10"]			A				
	26-7			**Introduzzione**	A	45/1	
	28-9			**Cour:**	A	45/2	
	30-31			**Bourrée**	A	45/3	
	31			**Sarab: / grave**	f#	45/4	
	32-3			**Presto**	A	45/6	
	34			**Menuet**	A	45/5	
5: 35-46		3 (1736+)	A				Ink almost washed out, especially in first few pages.
	35-7			**Ouverture / Largo / Allegro**	A	46/1	*Breitkopf* [PG 2][7]
	38-9			**Courante**	A	46/2	
	40			**Bourrée**	A	46/3	
	41			**Sarabande**	f#	46/4	

	42-3			**Presto**	A	46/6	
	44			**Menuet**	A	46/5	
	45-46			empty tablature staves			
6: 47-54		[5]	B				
Cf J.S. Bach BWV1025							
	47			**Entrée**	A	47/1	*Breitkopf* 4
	48-9			**Currante**	A	47/2	
	50			**Rondeau**	A	47/3	
	51			**Sarabande**	A	47/4	
	52-3			**Allegro**	A	47/6	
	54			**Menuet**	A	47/5	
(single leaf) 55-6	55	3 (1736+)		empty tablature staves			
	56		A	**Prelude**	f#	30*	
7: 57-64		1	B				
				Title at head of sonata: **"Suonata del Sig^re^ S. L. Weiss"**			
	57			**Allemande. / Andante**	f#	48/1	*Breitkopf* 49
	58-9			**Courrante**	f#	48/2	

[7] Breitkopf's Partite Grande 2 opens with a "Capriccio" similar to the prelude or fantasia entitled "L'Esprit Italienne" (Vienna, MS 18761, f.11); the following "Fuga" in the thematic catalogue is the same as the central fugal section of this overture.

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
	60			**Bourrée**	f#	48/3	
	61			**Sarabande / andante**	A	48/4	
	62-3			**Presto**	f#	48/6	
	64			**Menuet**	f#	48/5	
Mus. 2841-V-1, 4				**B dur** **1 kleine** **} Suonate von S. L. Weiß** **3 große** **F b** **1 große S.** **G b** **1 kleine** **} Suonate** **1 große**			
1: 1-8	1	[5]	B	Title-page: **"Suonata del Sig^re Sylv. Leop. Weiss"**			
[old fol. 12-15]			A	Prelude	Bb	31*	Added later
	2-3		B	**Ouverture**	Bb	4/2	
	4-5			**Courrante**	Bb	4/3	
	6			**Bourée**	Bb	4/4b	
	7			**Gavotte**	Bb	4/6	

	8			**Menuett** [not by Weiss]
	8		A	**Men:**
2: 9-16		3 (1736+)	A	
	9			**Allem:**
	10-11			**Cour:**
	12			**Boureè**
	13			**Sarab: / Grave**
	14-15			**Presto**
	16			**Menuet**
3: 17-24		2 (1714-48)	A	
	17			**Allem:**
	18-19			**Cour: moderato**
	20			**Bourrée**
	21			**Sarab:**
	22			**Menuet**
	22-3			**Gavotte**
	24			**Gigue** (1-74)
(single leaf) 25-6	25			(contd 75 to 146)
	26			empty tablature staves
4: 27-34		3 (1736+)	A	
	27			**Introduzzione**

Bb	—	cancelled with note "ist nicht von Mr. Weis"
Bb	4/5	
Bb	49/1	*Breitkopf* 9
Bb	49/2	
Bb	49/3	
g	49/4	
Bb	49/6	Printed by Telemann (1728)
Bb	49/5	(at end: "Segue il Presto")
Bb	15/2	
Bb	15/3	
Bb	23/3	
Bb	23/1	"Plainte" in *London*
Bb	23/8	
Bb	23/5	(at end: "Gigue")
Bb	15/7	
		Ink washed out, but legible
Bb	50/1	

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*
	28-9			**Cour:**
	30			**Bourrée**
	31			**Sarab:**
	32-3			**Presto**
	34			**Menuet**
5: 35-42		3 (1736+)	A	
	35			**Allemande**
	36-7			**Courrante**
	38			**Bourrée**
	39			**Sarab: / adagio**
	40-41			**Gigue**
	42			**Menuet**
(single leaf) 43-4	43	[5]	A	**Prelude**
	44			empty tablature staves
6: 45-50		4 (1726-44)	W	
[old fol. "I-III"]	45			**Allem: andante**
	46			**Passepied**
	46-7			**Boureè**
	48 [8]			**Sarab:**

Key	*S-C*	*Comments*
Bb	50/2	
Bb	50/3	
g	50/4	
Bb	50/6	
Bb	50/5	
f	21/1	*Breitkopf* 48
f	21/2	
f	21/4	
f	21/3	
f	21/6	
f	21/5	
g	32*	In a modern repair, this leaf has been joined to leaf 49/50 (of different paper-type).
g	25/1	
g	25/2	
g	25/3	
Bb	25/7	

	49			**Menuet**	g	25/5	"La Babileuse en Menuet" in *London*
	50			**Gigue**	g	25/6	
7: 51-58		2 (1714-48)	A				
	51			**Allem:**	g	51/1	
	52-3			**Cour:**	g	51/2	
	54-5			**Bourrée**	g	51/3	
	55			**Polonoise**	Bb	51/4	pencil note: "transp AB No 33 No 18"
	56-7			**Presto**	g	51/6	
	58			**Menuet**	g	51/5	
Mus. 2841-V-1, 5							

Cmol
3 Suonaten von S. L. Weiß
ent. 2 kl. 1 große

Dis #
1 große Suonate.

Nr. 4. [9]
C b
J. S. Weiss
st nicht von W.

[8] The leaf 48/9 has been misbound in the repair to the manuscript; thus pages 48 and 49 actually appear in reverse sequence.
[9] No longer present. Possibly refers to sonata 55?

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
1: 1-8 §	1			Title-page: **"Suonata del Sig^re S. L. Weiss"**			
[old fol.: "28-31"]		3 (1736+)	B (A)				Note at head of sonata added by Weiss: "Von anno 6. in Düsseldorf. ergo Nostra giuventù comparisce"
	2			**Allemande**	c	7/1	Breitkopf 19; last 3 measures supplied by A on extra staff ruled in lower margin
	3			**Courrante**	c	7/2	
	4			**Sarabande**	c	7/4	
	5			**Gavotte**	c	7/3	
	6-7			**Gig[ue]**	c	7/6	
	8			empty tablature staves			
2: 9-16 §		3 (1736+)	B				
[old fol.: "20-23"]	9			**Allemande**	c	27/2	*Breitkopf* 20
	10			**Gavotte**	c	27/3	
	10-11			**Rondeau**	c	27/4	
	12			**Sarabande**	Eb	27/5	
	13			**Menuet**	c	27/6	
	14			**Rigaudon**	c	27/7	
	15			**Angloise**	Eb	27/8	"La belle Tiroloise" in *London*
	16			empty tablature staves			

3: 17-28	17	3 (1736+)		empty tablature staves			
	18-19			**Ouverture / Largo / Allegro / Andante**	c	52/1	*Breitkopf* PG 6
	20-21			**Cour: / assai moderato**	c	52/2	
	22-3			**Bourrée**	c	52/3	
	24			**Siciliana**	Eb	52/4	
	25			**Men:**	c	52/5	
	26-7			**Presto**	c	52/6	
	28		A	**Prelude**	Eb	33*	
4: 29-36		3 (1736+)	A	Sonata 30			
Breitkopf 36							
	29			**Allemande**	Eb	30/1	
	30-31			**Courr:**	Eb	30/8	
	32			**Rigaudon**	Eb	30/3	
	33			**Sarab:**	Eb	30/4	
	34			**Gavotte**	Eb	30/5	
	35			**Menuet**	Eb	30/6	
	36			**Allegro assai**	Eb	30/7	"Le Sans Souci" in *London*
Mus. 2841-V-1, 6							
1	1		A	Title-page: "**Weisische Partien / wozu noch 3 Vol. Accompagn. gehören** [added in pencil in a different hand:] (fehlen / Begleitung zu Concerto grave No 3 vorhanden![)]"			

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
	[1a]-[1b]			empty tablature staves			pages [1a]-[1c] not included in library's pagination
	[1c]			Table of the nine pieces originally in this volume, with keys			Included in the table are *two* sonatas in d minor; the second of these ('N$^{o.}$ 6. Db') is annotated "ist falsch;" the existing d minor sonata (58, q.v.) has annotations concerning the corrupt state of the (missing) violin parts, and is followed by a section of empty tablature paper.
		3 (1736+)	A				Partita for lute, 2 violins and basso. Conjectural scoring by analogy with sonata 58 (q. v.)
	2			**Largo**	F/C	53/1	
	3-4			**Allegro**	F	53/2	
	5-6			**Largo**	d	53/3	
	6-8			**Allegro**	F	53/4	At end: "S. L. Weiss. a[nn]o 1731"
	[8a]			empty tablature staves			
2		1	A				For two lutes. Pencil note: "ist aufs Clavier versetzt, <illegible> die 2te Laute"
	9			**Leuto 1. / Andante**	C	54/1	
	10-11			**Allegro**	C	54/2	
	11			**2do Allegro**	c	54/2	

	12-13			**Largo**
	14			**Tempo di Minuetto**
	[14a]-[14b]			empty tablature staves
3		2 (1714-48)	A	
	15			**Concerto / grave / allegro**
	c/G	55/1		
	16-17			**Presto**
	18			**Adagio**
	18			**Vivace**
4		2 (1714-48)	C	
	19			**Leuto 1mo / Adagio**
	20-21			**Allegro**
	22			**Grave**
	22-23			**Allegro**
	[23a]			empty tablature staves

a	54/3	
C	54/4	
		Concerto by Johann Sigismund Weiss for lute, 2 violins, cello and contrabass. Instrumental parts inserted loosely into the volume; see below.
c	55/2	
C/G	55/3	
c	55/4	Partly-legible note at end: "ist noch der Stimmung d# 3e <?>" For two lutes (cf Sonata 6). Pencil note: "die 2te Laute aparte & aufs Clavier"
Bb/F	56/1	
Bb	56/2	
g/D	56/3	
Bb	56/4	

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*
5		3 (1736+)	A	
	24-26			**Allegro**
	27			**Largo**
	28-31			**Allegro**
6		1	A	
	32			**Largo**
	33-4			**Allegro**
	35-6			**Largo**
	37-9			**Allegro assai**

Key	*S-C*	*Comments*
		Concerto for lute, 2 violins and basso. Neeman 1927 (p. 403) mentions "Tutti" and "Solo" markings, but, apart from a very faded possible "tutti" on the fourth system of p. 31 these are no longer visible. Conjectural scoring by analogy with sonata 58 (q. v.)
Bb	57/1	Cancelled cadenza added (two versions?) in pencil on spare staves (p. 26).
g/D	57/2	
Bb	57/3	
		For lute, 2 violins and basso. Pencil note: "Diese Partie muß in Ordnung gebracht werden. NB. Das Accompagnement. Der Baß wird richtig seyn[.] Beyde Violines aber sind falsch, und fehlt in eines das 1te Largo und Allegro in 2ten aber das andrer Largo und Allegro. Die Partie ist es werth."
d/A	58/1	
d	58/2	
F	58/3	Pencil note (almost illegible): "in der 1. Viol hat <???>"
d	58/4	

7	[39a]-[39h]	[5]		empty tablature staves			Eight empty pages left to receive another ensemble work (in d minor)?
8		1	A				For two lutes. Pencil note: "die erste Laute ist ins Clavier versetzt & auch aparte"
	40			**Leuto. 2.do / Spiritoso**	D/A	59/1	
	41-2			**Allegro assai**	b/F#	59/2	
	43-4			**Un poco andante**	D	59/3	
	45-6			**Allegro**	D	59/4	At end: "Il fine / di Silvio Leopoldo Weiss"
	[46a]			empty tablature staves			
9	47-53	1	A				For two lutes.
	47			**Leuto primo / Vivace**	A/E	60/1	
	48-9			**Allegro**	A	60/2	An ossia passage is written (in ink in another hand) on empty tablature staves on page 50, marked (in pencil): "oder leichter"
	50-1 [10]			**Largo**	f#/C#	60/3	
	52-3			**Presto**	A	60/4	At end: "Finis"
loose sheets							

[10] Page number "49" appears twice, throwing out the pencilled pagination of lates pages; I have corrected the page-numbers here.

Vol/Fascicle	*Pages*	*Paper*	*Hand*	*Contents*	*Key*	*S-C*	*Comments*
		[5]	D				Four part-books, each of a single folded sheet making four pages.
1	[1]-[4]			**Gb. / Concerto del Sign: S. Weiss / Violino 1**		55	
2	[1]-[4]			**Concerto del Sign. J. S. Weiss / Violino 2**		55	
3	[1]-[3]			**Concerto / Violoncello**		55	last page blank (unruled)
4	[1]			Title-page: **'Contra Bass'**			(unruled)
	[2]-[4]			**Concerto del Sign. J. S. Weiss**		55	

Appendix 3: Paper types in *Dresden*

Paper-type 1

Emblem: Fleur-de-lis

Initials: "IV"/"WR"

Origin: ?Strasbourg

Names: (IV = Jean Villedary; WR = Wendelin Riehl)

Date: ??

Also used in the following MSS:

1) J.S. Bach, g-minor suite for lute BWV995, tablature arr. by A. Falckenhagen (?), Leipziger Städtische Bibliotheken — Musikbibliothek, Ms. III.11.3 (from Breitkopf, ex-Becker collection)

2) J.S. Bach, c-minor partita for lute BWV997, tablature arr. by J.C. Weyrauch, Leipziger Städtische Bibliotheken — Musikbibliothek, Ms. III.11.5 (from Breitkopf, ex-Becker collection)

Paper-type 2

Emblem: Fleur-de-lis

Initials: "ICH"/"KB"

Origin: Kirchberg (= KB)

Names: Johann Christian Hertel (= ICH)

Date: in business 1714-1748

Also used in the following MSS:

1) J.S. Bach, Mass in B-minor BWV232, wrappers and title-page of presentation copy, Dresden, Sächsische Landes- und Universitätsbibliothek, Ms mus. 2405-D-21[1]

2) Anon., "Fantasie und Motetta sopra Chorale 'Nun sich der Tag geendet hat'" for lute, Leipziger Städtische Bibliotheken — Musikbibliothek, Ms. III.11.33 (ex-Becker collection), copied in a hand responsible for several fair-copy lute manuscripts clearly associated with Breitkopf[2]

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[1] See W. Weiss and Y. Kobayashi, *Katalog der Wasserzeichen in Bachs Originalhandschriften* (Kassel, Basel, London: Bärenreiter, 1985), 1, Nachtrag 1: 141, and 2: 110.

[2] Staatsbibliothek zu Berlin — Preussischer Kulturbesitz, Ms 11834, five concertos for lute and strings, one of whose title-page bears the lot-number 1433 from the 1836 Breitkopf sale catalogue; Brussels, Bibliothèque royale, Ms II 4088 (known to have been purchased by Fétis at the 1836 sale, and which precisely matches the description of lot 1434 from the sale catalogue) fascicle 7, which bears the 1836 lot-number 1434 on its title-page (see Crawford 1984, pp. 78-9); Leipziger Städtische Bibliotheken — Musikbibliothek, Ms. III.11.64 (ex-Becker collection, and thus almost

3) Munich, Bayerische Staatsbibliothek, Mus. Ms. 5362 (lute manuscript, c. 1760), flyleaf.

Paper-type 3

Emblem:	Fleur-de-lis
Initials:	"ICV"/"LW"
Origin:	Niederlungwitz (= LW)
Names:	Johann Christian Vodel (= ICV)
Date:	in business from 1736

Also used in the following MSS:

1) J.S. Bach, Mass in B minor BWV232, part-books of 1733 presentation copy, Dresden, Sächsische Landes- und Universitätsbibliothek, Ms mus. 2405-D-21, Aut. 24.[3]

2) the so-called "Rosani" manuscript for lute, Leipziger Städtische Bibliotheken — Musikbibliothek, Ms. III.11.64 (ex-Becker collection), copied in a Breitkopf hand,[4] containing a Falckenhagen trio advertised by Breitkopf in 1767,[5] and some lute parts from J. C. Beyer's *Gellerts Oden und Lieder* (Leipzig: Breitkopf, 1759).

3) Munich, Bayerische Staatsbibliothek, Mus. Ms. 5362 (lute manuscript, c. 1760), music paper.

Paper-type 4

Emblem:	Coat of arms with three crowns
Initials:	"AFGVF"
Origin:	[Hermsdorf a.d. Röder]
Names:	Adam Friedrich Graf von Flemming (= AFGVF)
Date:	owner 1726-44

Paper-type [5]

[No mark]

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certainly of Breitkopf provenance), the so-called "Rosani" manuscript; Brussels, Bibliothèque royale, II 4086 (known to have been purchased by Fétis at the 1836 sale), works by Kohaut, Kropfgans, Durant et al. (probably from lots 1430, 1439 and 1441 of the 1836 sale).

[3] See Weiss and Kobayashi, *Katalog der Wasserzeichen*, WZ 77, 1: 65, and 2: 76-7.

[4] See footnote 2.

[5] Brook, *The Breitkopf Thematic Catalogs*, col. 290, "III. Trii di Falkenhagen, a Cembalo oblig. con Liuto oblig.," no. 1.

Italy and the Transformation of Weiss's Solo Lute Style

BY TERRELL STONE

While in his twenties, Silvius Leopold Weiss spent several years in Italy and was exposed to some of the most important Italian musicians of his day. This study reviews the evidence for his Italian sojourn and briefly examines the development of and influences on his style in that period. During these years, Weiss's compositional style underwent probably the most significant transformation of his career by sensibly absorbing and synthesizing many aspects of the Italian style into his lute compositions.

Ernst G. Baron reports that Weiss was in Italy from about 1708 to 1714,[1] but recent findings by Frank Legl sustain that Weiss went to Rome in 1710.[2] The only primary documentary proof of Weiss's Italian sojourn is from the years 1712 and 1713 in Rome. Weiss lived (together with his wife Maria Angela) in an apartment in the *Sant'Andrea delle Fratte* parish during his service to Prince Alexander Sobieski at *Palazzo Zucchari*.[3] Three other secondary sources give evidence that Weiss was in Italy: 1) the Dresden manuscript[4] once contained a note written in red ink at the beginning of *Suonata* 18: *Suonata del Sig. Weiß composta a Roma* (this *Suonata* is one of Weiss's most disseminated group of pieces, being present in four other sources); 2) the Paris I manuscript,[5] with the title *Fantaisies et Préludes composée par Monsieur Weiss a Rome*; 3) The

[1] Ernst G. Baron, *Historisch-Theoretisch und Practische Untersucchung des Instruments der Lauten* (Nuremberg, 1727); transl. D. A. Smith, *Study of the Lute* (Redondo Beach, 1976), 70. Baron writes that he had heard Weiss play, which may imply he had met him personally and might have received the information concerning the 1708-14 dates directly from him or people close to him.

[2] Frank Legl, "Between Grottkau and Neuburg: New Information on the Biography of Silvius Leopold Weiss," *Journal of the Lute Society of America* 31 (1998): 49-77, here: p. 54. Luise Adelgunde Victorie Gottsched wrote a brief article on Weiss for her husband's (Johann Christoph Gottsched) *Handlexicon der schönen Wissenschaften und freyen Künste* (Leipzig, 1760), in which she states: "In the year 1710 he went to Rome, after he had previously. . . ."

[3] Francesca Vacca, "Weiss in Rome (1712-1713): First Archival Findings, *Journal of the Lute Society of America* 33 (2000): 13-31.

[4] Dresden, Sächsische Landesbibliothek, Sign. Mus. 2841-V-1.

[5] Paris, Bibliothèque Nationale LL 244. This manuscript was almost certainly compiled in the late 1730s.

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Paris II manuscript[6] compiled in Venice in 1712, containing music by Weiss for 11-course lute, although this source does not state that he was in fact in Italy.

How and when Weiss actually got to Italy is yet to be discovered. A traveler coming from presumably Silesia would have almost certainly passed through Venice, and the hypothesis of an eventual Venetian stay must be considered.[7] During the first two decades of the 18th century, Italy was not only the leading exporter of composers and musicians, but it also attracted many foreigners such as Handel, Heinichen, and Pisendel. One of the reasons for Weiss's journey to Italy must have been to refine his compositional skills, benefiting perhaps by study with teachers like Bernardo Pasquini or Francesco Gasparini (D.Scarlatti had studied in Venice with Gasparini beginning in 1705, as did Quantz in the 1720s). Weiss undoubtedly must have heard great instrumentalists perform, such as Corelli, D. Scarlatti, Gasparini, and Vivaldi, as well as many exceptional singers, such as Anna Maria Giusti and Paola Alari. Baron claims that Weiss "...spent a long time in Rome and astonished all the Italians,"[8] and it is very plausible that he performed for and with some of these personalities.[9]

No records exist relating to Weiss's duties at the Sobieski court. This could be due to the fact that Prince Alexander, after having selected two small trunks filled with his personal belongings, had ordered all of his remaining possessions, including records and letters, to be burned upon his death on Nov. 19, 1714.[10] In any case, it is very probable that Prince Alexander's sponsorship of Weiss in Rome served not only to enroll his talents as a court musician, but also to provide Weiss with study and exposure to some of the best musicians in Italy, thereby stimulating him to perfect his art to a degree not possible in Silesia at the time.

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[6] Paris, Bibliothèque Nationale, Rés. Vmc ms. 61, "Venetiis 7 Zbr. 1712."

[7] Archival research regarding Weiss similar to that done in Rome by Francesca Vacca is yet to be done in other parts of Italy, especially since no documents have turned up in Rome regarding his conversion to Catholicism, his marriage to Maria Angela, or his presence in Rome before 1711. Baron reports that Weiss was in Italy from about 1708 to 1714, so perhaps Weiss was in Italy, and not Rome, already in 1708. Venice would be the most logical starting point for such research, but Florence and Bologna should be considered as well.

[8] Baron, op. cit., p. 71.

[9] Pasquini died in Rome on Nov. 21, 1710, Corelli died in Rome on Jan. 8, 1713. Gasparini was in Venice until he moved to Rome in 1713.

[10] See P. Filippo Bernardi, "Relazione dell'infermità, Morte, Essequie, e Sepoltura del Ser.mo Principe Alessandro Subieschi di Pollonia, seguita in Roma l'anno 1714," in: *L'Italia francescana* anno 10, fasc. 6, 1935: 603.

The lute in d minor, called *liuto alla francese* in Italy, was perhaps marginal but not uncommon in Italy during the 17th and early 18th centuries. It is mostly associated with French or non-Italian musicians or noble figures, the most notable being the Parisian lutenist Julien Blovin, a student of Pierre Gallot, who lived and taught lute in Rome for several years until his death in about 1710. Weiss played and composed for the *liuto alla francese* and consequently would have found an environment capable of appreciating his talents in Italy.

D.A. Smith reasonably suggests that Weiss must have performed in the court opera productions.[11] Likewise, he must have performed solo lute, perhaps as chamber musician to the Sobieski household. He could also have been engaged to give lute lessons to the Prince, to the Prince's niece Princess Maria Casimira (daughter of Jakob, Alexander's brother), or to other nobility at the court.

Sources Of Weiss's Music Composed In Italy Or Contained In Manuscripts Compiled In Italy

As previously cited, the Paris I manuscript was probably compiled in the late 1730s, about a quarter of a century after the supposed years of composition of the Weiss pieces (between 1708-1714), making it difficult to consider a direct and accurate transmission of this music from Weiss's Roman period. The first part of this manuscript consists of the *Fantaisies et Préludes composée par Monsieur Weiss a Rome*. Oddly, this collection contains only one prelude, which is the last piece in the collection. The remaining contents of the Weiss pieces are five fantasies (numbers 1, 2, and 3 are divided in three movements: Adagio, Presto, Adagio; [Adagio], Allegro, Adagio and Adagio, Allegro Adagio), one Capriccio, and a Fuga. Although these pieces are very interesting, they don't have concordances with other Weissian sources, except for the Fuga in D Major, which also exists in the Haslemere manuscript.[12] It is curious that we find none of the typical dance movements found in all other Weiss sources, opting instead for a grouping of pieces characteristic of the Italian *sonata da chiesa*. This could be, in part, due to the fact that the second section of this manuscript contains mostly German sacred

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[11] See Smith, "Sylvius Leopold Weiss," *Early Music* (January 1980): 48.
[12] Haslemere, library of Carl Dolmetsch, Ms 11 B 2, p. 75.

music in the form of 87 chorale settings, some with variations, and thus appears to have been used as *Kirchenmusik* for the lute. All of the Weiss pieces are through-composed, and most are set for a 12- or 13-course lute. There are numerous errors but the compositional style exploits a virtuosic character, with many stylistic elements similar to other Weiss works from his early period, especially the *Phantasies* found in the Vienna manuscript V18761,[13] one of which carries the title *L'esprit Italienne.*

The Paris II manuscript is the most important source for assessing Weiss's compositional style while in Italy, but it must be remembered that at least one Weiss piece (the Allemande in C Minor discussed below) predates his trip to Italy. The manuscript is dated Venice, 1712, and contains many pieces of Weiss, several of which are unica. The manuscript is the work of various copyists and, in addition to the music of Weiss, it contains music by Jacques Gallot, Julien Blovin, Dubut, Charles Mouton, Nivert (could this be Guillaume Nivers c.1632-1714?), Comte Logy, Sigismondo Weiss, J. Mercure, and Denis Gautier. Weiss's music includes the previously mentioned *suonata* in A Major (without Prelude) contained in the Dresden ms. (SC n.44) which carries the annotation: *Composta a Roma*, and the Allemande in C Minor written in 1706 (SC n.7), also found in the Dresden ms.[14]

Folio 25v contains a version of the well-known piece by Jacques Gallot, *L'Amant malheureux*, in the same hand that copied the Weiss pieces. This rendition of the piece is in the key of G minor transposed down a step from the original A minor and considerably reworked with respect to the original. Although it cannot be taken for granted that Weiss was the arranger of this piece, it should be noted that another version in A minor of *L'Amant malheureux* exists as a Weiss arrangement in the London manuscript (London, British Library, Add. 30387). As Tim Crawford has suggested, perhaps Weiss got the piece in Rome from Blovin, who received it from Pierre or Jacques Gallot.

A likely correlation between Weiss and Domenico Scarlatti is to be found in the Paris II manuscript in the piece entitled *Aria dell'Opera della Regina di Polonia—'Lieto giorno'* (f. 41r.). This piece is the intabulation

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[13] Vienna, Nationalbibliothek, Cod. V18829

[14] *Suonata* D1 n.31, p. 22v-23r. The C Minor Dresden Allemande is annotated "Von anno 6. In Düsseldorf ergo Nostra giuventù comparisce". This Allemande is Weiss's earliest dated composition. Weiss scholars such as Neeman, Reich, and Smith agree that the annotation appears to be a Weiss autograph.

of the final aria or *coro* of the opera *Il Tolomeo e Alessandro*[15] composed by Scarlatti with libretto by Carlo Sigismondo Capeci, performed during Carneval on January 19, 1711 at the Palazzo Zuccari.[16] The untitled tablature following *'Lieto giorno'* is a slightly different version of the same coro transposed to C major from the original B-flat major. In light of the fact that solely the musicians of the Sobieski court executed the music for the performance of *Il Tolomeo e Alessandro*, Weiss's participation in the production is all but certain. This evidence supports the attribution of the intabulation of the Scarlatti aria to Weiss.

On f. 43r, we find the *Sarabande del S. Corelli*. This piece turns out to be the *Sarabanda — Largo* from Corelli's Op. 5, Part 2, Sonata VII (first published in Rome, dedicated to Sophia Charlotte, Princess of Hanover, and dated Jan. 1, 1700). It is interesting to notice the "graces" that the lute version employs are not too unlike some examples Corelli made to the slow movements in Op. 5, Part 1 and provide some good examples for modern lutenists wishing to embellish sarabandes of this period.

Attempts at trying to identify the calligraphy of the hand that wrote all of the Weiss pieces and several unattributed pieces or intabulations, including the Aria *'Lieto giorno'* and the *Sarabande del S. Corelli*, have not been successful. The calligraphy is very similar to Weiss's but there are enough differences to reasonably doubt that it is actually his hand.

Possible Stylistic Influences

Identifying sources of Weiss's music that predates his Italian trip is not an easy task because of the lack of dated music and for confusing or faulty attributions. Further research is needed to be able to establish an analytical criterion to help identify Weiss's pre-Italian period

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[15] Vacca, op. cit., p. 28.

[16] I am grateful to the late Malcom Boyd for informing me that the complete score of this opera was found a few years ago in a country house in Lincolnshire. For more information see: Malcom Boyd, "'The music very good indeed': Scarlatti's *Tolomeo et Alessandro* Recovered," in *Studies in Music History Presented to H.C. Robbins Landon on his Seventieth Birthday* (Thames & Hudson: London, 1996), 9-20. I would also like to thank John Roberts of the University of California at Berkeley for kindly sending me a copy of the original coro.

compositions. Nonetheless, we know he came from a fertile environment for the lute, which modern musicologists refer to as the Silesian lute school or more generally the German or Austro-Hungarian lute style. This style often shares traits similar to the 17th-century French lute school with elements of *style brisé*, dance forms that are often miniature, short melodic fragments, ambiguous counterpoint, bass lines that are often ambivalent, and harmonies that remain fairly close to the tonality of the piece.[17] Some of the Italian influences that can be accredited to his Italian period are longer dance movements; a clearer, more cantabile melodic line; more regular and consummate bass lines; and a richer harmonic content, sometimes exceeding the confines of the tonality of the piece.

A comparison of three Allemandes found in PthII gives us a better idea of Weiss's stylistic development. Although this brief comparison is hardly sufficient to demonstrate a clear stylistic development, it is hoped that such observations will be helpful to future analyses.

The previously mentioned Allemande in C Minor (see Ex. 1) dated 1706 (SC n.7) is a clear example of the Silesian lute style and denotes Weiss's budding, but yet to be refined, talents as a composer (he was only 20 years old). This piece can be characterized by its rather indecisive melody in the opening measures, followed by predictable harmonic progressions, gestural imitations, and scale passages in thirds and sixths, which thin out until arriving at a cadence in E-flat major at measure 14. These textural elements are extended until arriving at the cadence in G major marking the end of part A (measure 22). Part B begins with the same melodic design used in the first measure of part A, followed by a brief modulation to F minor distinguished by a bass line descending to low E natural (first fret, 9th course) in measure 27. After a series of harmonic progressions and another cadence in E-flat major, C minor returns and another series of progressions, which further extend the piece until arriving at the dominant (G major). This zone is prolonged by the avoidance of the C minor chord (except in passing) until the feminine cadence at measure 43, setting up a rather academic use of the Neapolitan sixth chord,[18] which then leads to the final cadence.

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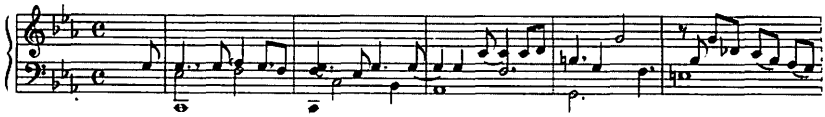
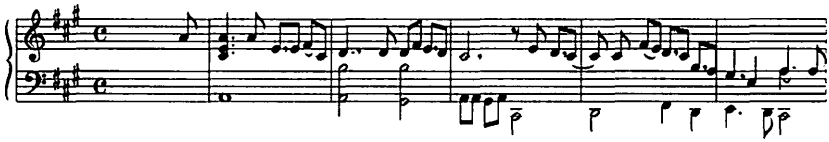
[17] For a more in-depth study relating to the texture of French Baroque lute music, see David J. Buch, "Texture in French Baroque Lute Music and Related Ensemble Repertories," *Journal of the Lute Society of America* 20-21 (1987-1988): 120-151.

[18] Perhaps Weiss, in 1706, was already trying to italianize his compositions.



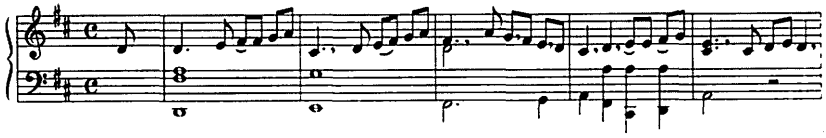
Example 1 - Allemande in C Minor. PTHII, p. 22v, measures 1-5.

Conversely, the Allemande in A Major (Ex. 2), composed in Rome as indicated in the Dresden ms. (SC n.44), and the Allemande in D Major (Ex. 3), c. 1712 (SC n.2), confirm an evident Italian influence. Their melodic character is clear and well defined and in the true cantabile style. The bass lines are very consistent and dialogue occasionally with the melody. The harmonies are forceful yet unconstrained, as opposed to the indecisive meandering of the C Minor Allemande. These two Allemandes could be easily transcribed for a solo instrument and basso continuo. In his dissertation, Smith points out that "A common rhythmic configuration for the first measure of an allemande by Weiss is { e \ q. e e e e \}. Especially in many of the middle–and late–period allemandes. . . ."[19] As one can see by Exx. 2 and 3, Weiss already uses this rhythmic configuration in or before 1712, indicating yet another possible Italian influence. Corelli also uses this rhythmic pattern, or close variants of it, in some of the slower Allemandes from his opus 2 and opus 4.



Example 2 - Allemande in A Major. PTHII, p. 14r, measures 1-5.

[19] Smith, "The Late Sonatas of Silvius Leopold Weiss," Ph.D. diss, Stanford University, 1977, 53.

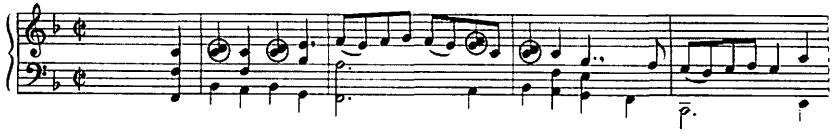


Example 3 - Allemande in D Major. PTHII, p. 15r, measures 1-5.

Another compositional element that can be linked to Weiss's Italian period is the use of the mordente (also known as the acciaccatura). In his *Pratico al Cimbalo* (Venice, 1708), Francesco Gasparini describes the mordente, stating that:

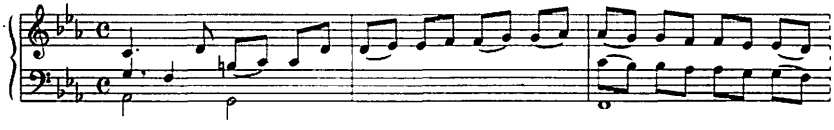
> *Nel distender, come dissi, la Consonanza piena, si potrà all'Ottava nella mano destra toccar quasi fuggendo il semitono suo vicino sotto la detta Ottave, Ver. Gr. Facendosi G sol, re, ut, nella mano destra verrà toccata l'Ottave col dito Annulare, dunque con il medio vi si appoggia l'F# toccandolo con certa destrezza ne medemo tempo in forma di mordente, anzi un poco prima, ma lasciarlo immediate, perche non offenda l'udito, ma dia una certa grazia. Che perciò vien detto mordente, a guisa del morso di un piccolo Animaletto, che appena morde, subito lascia, e non offende.*
>
> (While playing, as previously mentioned, the Consonanza piena [full chord], with the right hand, one can fleetingly play the semitone just below the Octave. For example, in playing a G chord the little finger of the right hand will play the Octave [G], hence let the middle finger skillfully play the F# at the same time or slightly before, but release it immediately so as not to offend the ear but to produce a certain gracefulness. This is called mordente, like the bite of a small animal, which, as soon as it bites, it immediately releases and does not hurt.)

In sources that probably predate Weiss's Italian period, we find fewer mordenti, and those that do exist are usually prepared and resolved. Therefore, most of these are not really mordenti but suspensions caused by the delay in the resolution of a second voice. But in the Paris II we find an abundance of mordenti as described by Gasparini. (See Ex. 4, Bourée del Sig. S.L. Weis, f. 6v. PthII.)



Example 4 - Bourée del Sig. S.L. Weis, f. 6v. PthII, p. 6v, measures 1-5.

Among the emblematic aspects of Weiss's writing is the use of two notes, always presented as anacrustic–crustic, that proceed either stepwise movement or in arpeggio (see Ex. 5). We find this technique in dozens of Weiss's pieces dating from the earliest to latest periods of composition. Although this element is by no means unique to Weiss's music, it can be taken as a sort of compositional expedient in some of his writing. We find this same component in some of Scarlatti's harpsichord music:[20] Sonata in G Major, K493, Sonata n. 24 in A from the 30 *Esercizi* (London, 1730), or in the compositions of Vivaldi (for example, the opening passage of the lute solo in the Concerto in D Minor for Viola d'amore, Liuto, Archi e Cembalo, RV 540). Presently, not enough study has been conducted to claim that Weiss could have influenced composers such as Scarlatti or Vivaldi, but such a hypothesis should not be considered impossible. After all, Scarlatti and Weiss were both employed at the Sobieski court, they were approximately the same age, and both were to become internationally acclaimed performers and composers for their respective instruments.



Example 5 - Allemande in C Minor, f. 6v. PthII, p. 23r, measures 39-41.

[20] Terrell Stone, S.L. Weiss: GLI UNDICI PRELUDI DEL MANOSCRITTO DI DRESDA MUS. 2841 – 1, lute diploma thesis, Conservatorio Statale di Musica "F. E. Dall'Abaco," Verona Italy, 1988/89, p. 46.

Conclusion

An overview of the compositional style of Weiss's early works written before 1717[21] demonstrates a notable transformation. We may notice that the 1706 C Minor Allemande is similar in style to the music of other German or Austro-Hungarian lute composers, such as Comte Logy, Esaias Ruesner the younger, and Philipp Franz LeSage de Richee (student of Charles Mouton). Weiss's subsequent pre-1717 Allemandes (and the greater part of his other compositions) seem to renounce many of these influences in favor of a more cantabile style even though he never completely abandons many of the traditional components that characterize his Silesian origins, especially with respect to dance forms and their sequencing and prelude improvisation. Weiss thus unites elements of the Italian style with form structures more typical of the German territories as did many of his northern colleagues such as Bach and Quantz.

This synthesis of compositional style must be accredited especially to his Italian stay and indicates that Weiss was very receptive to the stimuli he encountered while there. By 1712, the date of the Paris II manuscript, Weiss had already assimilated characteristics of the Italian style that were to influence his compositions (and those of his students) for years to come. As Baron wrote in 1727, "He is the first to show that more could be done on the lute than was hitherto thought possible."[22]

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[21] Smith divides the Weiss opus into three periods: the early works composed before 1717; the middle period (1717-1724 c.); the late period (1725-1750 c.). Only relatively few pieces by Weiss can be dated with certainty, making it necessary to rely mostly on the development of his compositional style—based on the dated pieces—to form a general chronology. See Smith, "Sylvius Leopold Weiss," p. 53.

[22] Baron, op. cit., p. 70.

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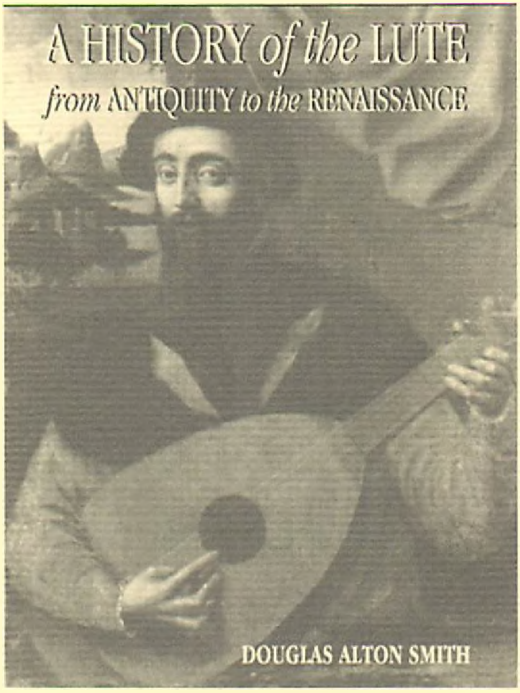

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